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[...] of the Imagist and other poets who called to pay tribute to the seventy-four-year-old Wilfrid Scawen Blunt on Sunday, January 18, 1914, at his home in Sussex. From left to right: Victor Plarr, T. Sturge Moore, W. B. Yeats, Wilfrid Scawen Blunt, Ezra Pound, Richard Aldington, and F. S. Flint.

[T]he new Kingdom of Ezrael

PETER JONES (Editor):
Imagist Poetry
188pp. Penguin, Paperback, 35p.

[...] CONVENIENT, though shaming, [...] would be, if we could feed [...] ious questions of literary [in]to the mouth of some red- [...] calculating machine. It [...]m; and cough, and come up with the comforting or dis[...]ing answers, at any rate the [an]swers. The trouble is that [...] has been too successful. It [...] not split and divide fast [...] Our English language com[...] has become so huge that it [...] open than in the past to [...]ns. We have no intellectual or [...] centre. If we like our space, [...]ium, to be starred all the [...] a few literary heroes, we [r]espect them, and we don't [...] the judgments they make, a [...] of readers on the cheap, [...]ing from the public library.

[A]s if, historically, writer and [...] have been able to decide to[gether] [o]n what is good and what is [...] in a less extensive com[munity of] [t]aste and intellect; not homo[geneous,] but not large. The smaller, better-educated language community committed its gaffes, but it was perhaps better at identifying the ridiculous and disposing of it more quickly. So one believes, at any rate. A single review, a single criticism could snuff, extinguish, destroy. Problems by which we are nagged might in the past, we may fancy, have been solved by such a single fart of critical derision, heard and noted from end to end of the territory.

But not now. And we cannot do much but feed our doubts into time, and wait.

"Modernism" offers such problems. Years ago we had a revolution. Years ago we made fools of ourselves by rejecting many revolutionary products. We are not going to be caught again. So we like everything and nothing. There is no sound so soft, so determined and so typical as the steps of art-officials in fear of ridicule advancing to accept the ridiculous. What Wyndham Lewis so contemptuously and prophetically called the "advanced fool-farm", more than fifty years ago, is populated as never before, with these art-officials dispensing public money, with talkative office-holders from the English departments of every new and every old university, with recipients signing copies of their unreadable, subsidized works, and with literary lunchers in ecstasy. "And the pig"—since we are talking of a fool-farm—"got up and slowly walked away." At least that is what the pig ought to be doing.

We could all name areas of exceptional confusion, and perhaps hallucination. Not quite so popular today as yesterday is the area of the divinity of T. S. Eliot. Today's area, for what examination would show to be many curious reasons, is at last the proximate one of Ezra Pound, now overrun with surveyors, stake-holders and speculators. We could all name particular questions in connexion with this territory. For instance, how sensible or silly or perverse—allowing that saints can be silly and perverse—was Eliot in his persistent praise of Ezra Pound? Ought we really to swallow all of that apparently humble dedication of *The Waste Land*, "For Ezra Pound/ *il miglior fabbro*"? (Though couldn't *fabbro* be a trifle ambiguous?)

A late but entertaining example of Eliot divinely hedged—so that the King and the new Kingdom, or Commune, of Ezrael may be exalted—is now to hand in a small Penguin guide to the poetry and the importance, or the significance (to use a favourite word), of Imagism. The reader may be alerted by the fact that seventy-two pages of historically Imagist poems—Richard Aldington, H. D., John Gould Fletcher, F. S. Flint, Amy Lowell, etc.—are embedded in eighty-three pages of editorial concern. Something must be afoot. Are we going to be asked, at that length, to admire a number of, on the whole, not very admirable poems? We are not. It is not that kind of anthology. On his first page the editor, Peter Jones, is saying, These poems are bad. So why bother? Or at least, round and round the mulberry bush, he is saying that Imagism is beset with problems and paradox; that manifestos and poems don't agree, that definitions of "the Image" by Imagists are not always identical: "Perhaps the main problem is that the poems the Imagists published as a group"—in the end you do get to the mulberry bush—"cannot honestly be called to stand among the great achievements of literature. Some are very fine, but many are weak by any standards. And so why bother?"

Eighty-three pages of bother, as well as the poems, amount to an answer which is first adumbrated in two parts:

Part of the answer lies in a statement made by T. S. Eliot in an address on American Literature

and the American Language in 1953: "The *point de repère* usually and conveniently taken as the starting-point of modern poetry is the group denominated 'imagists' in London about 1910."

Not the most happily phrased statement in the run of Eliot's prose. Even then it is marked by Eliot's not infrequent ambiguity. Look once, and he seems to say "Modern Poetry began with Imagism". Look twice and all he says is that most people conveniently take Imagism in 1910 as the datum line or landmark which shows where modern poetry began.

Mr Jones looks only once. Having an axe to grind, having an historical cause to advance, he says immediately of the Imagists, on this say-so of Eliot: "Their historical importance is clear." How not quite honest exegetes of holy writ can be.

Then Mr Jones comes to the "other part of the answer". In preliminary shorthand this is discovered in a review in the *TLS* in 1916. The reviewer was noticing the second volume of Amy Lowell's *Some Imagist Poets*. He wrote: "Imagist poetry fills us with hope; even when it is not very good in itself, it seems to promise a form in which very good poetry could be written." That gives Mr Jones his green light, the Imagists may not have been very clever, their poems may not have been remarkable, but—"The truth is that imagistic ideas still lie at the centre of our poetic practice."

The cat inched into view has really the sole features of Ezra Pound. Eliot's Ezra helped to organize the Imagists, Eliot's Ezra wrote them a manifesto of stylistic don'ts which Harriet Monroe printed in *Poetry* in 1913, Eliot's Ezra (as things go, won't Eliot in the future have to be called Ezra's Eliot?) contributed some of the less weak (equals "very fine") poems to *Des Imagistes* in 1914, the first of the Imagist anthologies, the one which Ezra himself edited.

The cat so quickly out of the bag, by the second page of Mr Jones's long introduction, is nothing less than Ezra Pound's invention of modern poetry—modern poetry being "our poetic practice", which in turn is that of the Ezraelites at large and by descent. *Imagist Poetry* is a partisan exercise for the grander glory of Ezra and Ezrael.

It would be decent—before any further questioning of Mr Jones—just to look at the poems in the middle of his exercise. Are they as bad as he says they are, or as we remember them? Yes, they are, really. They reach at times an extreme of the apparently novel and the ludicrously old hat—for instance, in the poems of Frank Flint, "one of the most dedicated and sincere of the Imagists", as Mr Jones solicitously remarks, but not, as his poems and letters show (and as the present writer remembers him and his conversation), a man of very sparkling poetic intelligence.

"London, my beautiful", ends a poem he contributed to *Des Imagistes*, and is lucky to have recollected or reprinted:

I will climb
into the branches
to the moonlit tree-tops
that my blood may be cooled
by the wind.

Conrad Aiken, more sceptical than his compatriot and friend Eliot, or less affined to Ezra Pound, sent that poem up, in a *Ballade of Worshippers of the Image* which Mr Jones has obligingly exhumed from a New York newspaper of 1915:

You, whose meticulous clear lines run
In hideous insipidity;
And you, forsooth, who shinned a tree
To keep with the gaping moon your tryst,
Where in a score of years will you be
And the delicate succubae you kissed?

Forsooth poets, tryst poets, they still were, most of them. At a remove, a little something came into Amy Lowell's imagism (*Amy-gism*, according to Pound), into Pound's imagism as well, from the images of the Japanese masters of the *haiku*; but none of the Imagist poems, not a single one of them—ever achieves the emotional and image-inative drama which such as Bashō, Buson, Taigi, Issa or Shiki contrived out of the strictness of their tradition in unison with the always surprising truth and exactitude of their sensual response. Mr Jones does not mention *haiku* (just as well, perhaps), but he does say that the Imagists "were taking a *fresh* look". They pretended to look, physically, and at the constituents of verse, but how fresh was William Carlos Williams exclaiming

Agh! what
Sort of a man was Fragonard

or "Agh! petals maybe", or Ezra Pound ejaculating "H 'e! Haie!"? What they did, most of them (and Mr Jones passes it by in his rather slight denigration; but he was awkwardly placed) was to write lines of Edwardian beauty-verse, of extreme unreality, snip each line into two or three pieces, which were then strung down the pallid page, without rhymes. It was Flint who seems to have been the first poet of Anglo-Saxony to reduce the capital at the beginning of each line to a lower-case letter, a trick which had, and has its uses (he borrowed it from the French), but one which did not quite amount to a fresh look, or a decisive liberation. Possibly it is the feat for which he will be remembered.

Eyeing Flint and the Imagists, or Imagistes, he had assembled, Pound must have quailed. He must have recognized they were not, after all, a troupe it would be profitable—or reputable—to lead into a new land (in times ahead he would have to be content to have as disciples only later "scarecrows of the advanced fool-farm"—that was his destiny). He divorced himself from his own creation.

Mr Jones puts Marianne Moore among proto-Imagists. That wouldn't have pleased her, and she denied the influence. She did not even indulge a contributor's flirtation with the movement. D. H. Lawrence did. An Amy-gist, not an Imagist, according to Pound, he contributed to the anthologies after the well-to-do Amy Lowell had taken over. Two of his poems were written in the first weeks of his elopement with Frieda von Richthofen, Frieda Weekley, in 1912, and these two, "Green" and "Illicit", are imaged not from Imagism but from his own hypersensitized state, his own life—

She opened her eyes, and green
They shone

—in that first wonderful Bavarian-Alpine experience. Lawrence surely realized, convenient as the anthologies may have been, that nothing tied him to the insipidities of the movement, whether H. D.'s cold filigrees of imitation Pentelic marble, Flint's niminy-piminy or Pound's wafer-like hedonism. He wasn't to be fixed in that kind of *vers libres*, that kind or degree of liberation, or to be found up the trees of poesy in Hampstead moonshine.

I will get me to the wood
Where the gods walk garlanded in wistaria.

Lawrence would get himself decidedly elsewhere. Lawrence on Pound, earlier, in 1909: "He is a well-known American poet—a good one. He is 24, like me, but his god is beauty, mine life."

Subtracting this, that and the other, Mr Jones, as he intended, leaves himself with his modern poetry, his "poetic practice" of our day, rooted not in poems, not in the renewed imaginative life of poets, so much as in Pound's stylistic injunctions contributed to *Poetry*, which in their schoolmastery, Poundian slapdash, were sensible enough, but not unique, or exhaustive or exactly compelling. From there he begins his descent into bathos, step by step, to William Carlos Williams (who had contributed to *Des Imagistes*), to Zukovsky, Olson, Creeley, Duncan, Basil Bunting, and all the flatitudes of a particular modernism.

Of course Pound's injunctions of 1913 weren't original. The rejection of the old idealism was everywhere around, and had been producing its new images, or let us say its new image, in every art, writing, painting, sculpture, music.

It would be idle or tiresome or too easy to pelt the representative Mr Jones with too many dates or instances, or to argue with him too energetically that another "modern poetry" exists without benefit, by and large, of Ezra Pound, though of the same ultimate ancestry, and little connected with the insipidities and simple-simonism of the Ezraelitish Commune ("kingdom", after all, won't do, the fool-farm is so extensively American). Still, there are dates and facts which Mr Jones and advocates of his kind mustn't forget, or must be persuaded to remember.

Thomas Hardy. He will do for a beginning. Certainly Pound respected Hardy's poems. Certainly three of Hardy's collections, his *Wessex Poems* (1898), his *Poems of the Past and Present* (1901) and his *Time's Laughingstock* (1909), were in circulation before the young Ezra Pound posted "A Few Don't's by an Imagiste" from London to Chicago.

Mr Jones might go through those books by Hardy for images ("An 'Image' is that which presents an intellectual and emotional complex in an instant of time"), for the features of style celebrated in "A Few Don'ts". Mr Jones might remember that Edwin Arlington Robinson had been writing and publishing since the 1890s, that *Miniver Cheevy* had been born, and *Luke Havergal*, as well as such an animadversion as "the small ink-fed Eros of his dream" (which would describe more than a little of the early Ezra Pound).

Mr Jones might remember, might read, might digest—as Pound must have done—Synge's preface to his poems, written in 1908, and published in 1909: "I have often thought that at the side of the poetic diction, which everyone condemns, modern verse contains a great deal of poetic material, using poetic in the same special sense"; "When poetry came back with Coleridge and Shelley, it went into verse that was not always human"; "In these days poetry is usually a flower of evil or good, but it is the timber of verse that wears most surely"; "It may almost be said that before verse can be human again it must learn to be brutal." Mr Jones might remember (as Pound realized) that Edgar Lee Masters in *Spoon River Anthology* (1915) was not all journalese—Pound to Harriet Monroe, January, 1915, in Mr Jones's own book: "Masters hits rock bottom, now and again. He should comb the journalese out of his poems."

More than anything, when it comes to establishing a pedigree for modernism (or identifying the modernism which counts), Mr Jones might read—or if he has read it, read again—Yeats's introduction to *The Oxford Book of Modern Verse* (which Philip Larkin's book is about to supplement or supersede). "Then in 1900 everybody got down off his stilts . . . Victorianism had been defeated." "My generation", Yeats says, in his bizarre, perverse, never-to-be-neglected [illegible] "began that search for [illegible] tive subject-matter." [illegible] England, Victorianism [illegible] there came temptation [illegible] charm and simplicity [illegible] Hardy . . . made the [illegible] rection through his [illegible] personal objective scene [illegible] ing, not without sympathy [illegible] and bad of Eliot (in [illegible] detested a greyness, a [illegible] dryness, and a monotony [illegible] and of Pound (whom he [illegible] in rather a sly passage [illegible] of control common [illegible] uneducated revolution [illegible] "rare—Shelley had it [illegible] degree—among men of [illegible] culture and erudition [illegible] more or less intimately [illegible] throbbing effective [illegible] English verse runs through [illegible] of them.

Whether one should [illegible] look for that continuity [illegible] self, in Hardy, in Graves [illegible] som and MacNeice and [illegible] bert Read at times, as [illegible] the other party, the other [illegible] or divergence, could be [illegible] times regretting what [illegible] Auden's betrayal of [illegible] least chronology denies [illegible] ing priority to Imagism [illegible] not exaggerate, and it will [illegible] mize, the influence of [illegible] ideas". These have had [illegible] of tightening and bright[illegible] of destroying the word [illegible] making verse more [illegible] but they have been "ideas [illegible] over the shop, and [illegible] *post facto* formulation.

One hopes that [illegible] taught, in universities [illegible] for them that Mr Jones [illegible] handbook, so curiously [illegible] what it doesn't itself [illegible] swallow the whole thesis [illegible] have value. But, the [illegible] book does conform to the [illegible] of scholiasm which goes [illegible] belief in works of the [illegible] their promotion. [illegible] every review on the [illegible] being so well [illegible] looked up, excerpted, [illegible] if convenient, no matter [illegible] writer is or was, and [illegible] whether he possesses [illegible] authority. Scepticism [illegible] grass, permanently.

To that, and to the [illegible] its case, readers of [illegible] may also be alerted, [illegible] another characteristic [illegible] of its flotsam through[illegible] of cliché, a surge of "[illegible] is on similar lines [illegible] poetry which are [illegible] "launchings which [illegible]

Such are the tides [illegible] convey the history [illegible] polemics of recent [illegible]

POSTAGE: INLAND [illegible]
[illegible]

The scholar as ambassador

GEORGE F. KENNAN:
Memoirs 1950-1963
[illegible]pp. Hutchinson. £4.50.

[illegible] Americans have two kinds of [illegible]assadors. There are the career [illegible]lomatists, who can seldom expect [illegible]tain the most attractive of the [illegible] posts, such as London or Paris. [illegible] there are the political appointees, who are generally (but not [illegible]ariably) wealthy businessmen [illegible]eiving their rewards for contributions to the incumbent President's [illegible]ction funds. A similar distinction may be said to exist in Britain though it is rare for an Embassy to go to a non-diplomatist who would have been able to make a successful career in diplomacy if he had [illegible]en it. In the United States it [illegible] no means rare, and this is [illegible]monly held to be one of the [illegible]nesses of American diplomacy. Moscow is not an attractive post, [illegible] It has therefore remained [illegible]lly (except in wartime) the [illegible]rve of the professionals. Probably no American ambassador, and [illegible] from any other country, has been better equipped for the [illegible] than George Kennan. Yet un[illegible]bly his mission to Moscow in [illegible] was a failure by any standard, [illegible] even his later mission to Bel[illegible]e in 1961 was far from being [illegible]cess.

[illegible] volume of his memoirs goes [illegible] way towards explaining why. [illegible] Kennan is almost excessively [illegible] and ruthless in self-examination. He is a man of commanding [illegible]llect and unique knowledge of [illegible], but also a man of passionate [illegible]ions. Once he has reasoned [illegible] through to a conclusion—[illegible]ocess which is conducted and [illegible]ted at prodigious length in this [illegible]—he finds it impossible to [illegible]ve that anyone else can be [illegible] if they disagree with him. With [illegible] whom he regards as his intellectual equals, his disagreements are [illegible]ssed in courteous terms. For [illegible] he has only a descending scale [illegible]ly disguised contempt. Thus, [illegible] Acheson and Dean Rusk, [illegible] mistaken, are treated with [illegible]; Truman and Eisenhower [illegible] less so; the Dulles brothers [illegible]; and members of Congress, [illegible]wo or three exceptions, are [illegible]ted as barely capable of [illegible] reasoning, culminating [illegible] with the ineffable Senator McCarthy. Businessmen and [illegible] fare little better, especially [illegible] they combine in what Eisen[illegible] called the "military-industrial complex".

[illegible] can be no doubt that Mr [illegible] had much to suffer from all [illegible] people. When he was in Bel[illegible] for example, he was told over [illegible] telephone-line from Washington (which was certainly tapped) that he was about to be overruled on a major matter of policy, merely to please the influential Chairman of a Senate Committee. This was tantamount to telling the Yugoslav government that the American Ambassador had been unable to influence his government's policy, or even to persuade the Senate to understand the facts. Inevitably he resigned. On the other hand, his earlier removal from the Embassy in Moscow as *persona non grata* was chiefly due to an indiscretion of his own in answering a foolish question by an American journalist. He rightly argues that in no civilized country would the consequences have been what they were in the Soviet Union under Stalin. But what is common to both incidents is the naivety of his surprise. As the most experienced American in Soviet affairs, he should have known better than to provoke a reaction which, to Stalin, was simply automatic. As an American official, whose duty in Belgrade was not simply to understand the Yugoslavs but to represent the American people, he should have known more about the way his country's political system works.

Being a completely honest man, Mr Kennan almost ostentatiously reveals his ignorance about his own country. Early in the book, he sets out to discover the United States, admitting that he knows virtually nothing about it outside the District of Columbia. By the end of the book the scope of his knowledge seems to have been enlarged to take in additionally a farm in Pennsylvania and the Institute for Advanced Study at Princeton. What he saw of the rest of the country filled him with horror. When he spent a year in Oxford between his Embassies, the harshest thing he could find to say about England was that it had become inexcusably Americanized. It is a strange thing that a man can be appointed to a first-class Embassy who is so out of touch with the people he is supposed to represent. One merit at least of the political appointment is that presumably the man who gets it knows a good deal about his own people, if not about the country to which he is appointed. It may be conceded that Mr Kennan was almost invariably right in his controversies, but at the same time it cannot be denied that he was his own worst enemy as a public official.

The private personality, the scholar and writer, is quite another matter. Mr Kennan is at heart a nineteenth-century liberal with academic inclinations. He is at home in traditional universities like Oxford and Princeton. He believes in leisurely thought and intellectual discussion. He has some of the contradictoriness of the nineteenth-century liberal, too. While he sympathizes with the struggles of a developing nation like Yugoslavia to achieve material progress, he dislikes the symptoms of it when it has been achieved. He calls the motor-car "a costly uneconomical gadget". He would rather travel in ships than aeroplanes. He rather liked having twenty-two servants in his Moscow Embassy, and found the facilities of Oxford inadequate by comparison. Although sometimes querulous and given to melancholy introspection, on the whole he took to academic life much more easily than to diplomatic life. In a characteristic account of his unhappiness in Moscow, he describes how he would sit alone in a great room in the Embassy reading Russian literature aloud to himself. The self-portrait combines all that was best and worst in his experience—love of Russia and its past civilization, hatred of the enforced isolation of totalitarianism—which became all the more poignant when he learnt that his room was "bugged" and his readings recorded for scrutiny by the KGB.

Mr Kennan's writing is always lucid, elegant, and a pleasure to read. It is at its best when he is writing history, so it is no surprise to learn that his first and shortest book, *American Diplomacy 1900-1950*, is still bringing in royalties. Written at the height of the Cold War, this will long be remembered as the first work that described American foreign policy in terms of national interest instead of abstract moralism. Next in order of merit came his analytical works on international relations. Again the earliest is the most outstanding—the anonymous article on "The Sources of Soviet Conduct" in the issue of *Foreign Affairs* for July 1947—though it should not be read in isolation from the trenchant critique in Walter Lippmann's *The Cold War*, which immediately followed it. Much less successful were Mr Kennan's Reith Lectures in 1957, of the controversy over which his *Memoirs* contain an elaborate re-hash. His autobiographical writings, of which this is the second volume, come well down the order of merit. But they do suggest one interesting thought—that Mr Kennan would probably not have been half so good a historian if he had not had to endure these painful years of personal experience in diplomacy.

Japan's divine mission

CHRISTOPHER THORNE:
The Limits of Foreign Policy
The West, the League and the Far Eastern Crisis of 1931-1933.
442pp. Hamish Hamilton. £6.95.

This is probably the most thoughtful book to appear in any language on one of the most intractable crises of this century, namely, the Far Eastern imbroglio of the early 1930s. The title, *The Limits of Foreign Policy*, is admirably chosen; for Christopher Thorne is at pains to underline all those factors that inhibited both the principal powers of the League of Nations, Great Britain and France, and the United States from adopting a firm stand against Japanese aggression in Manchuria. The reader is taken through a detailed study of the events as they occurred, a study based on conscientious research into the available sources, including those on the Japanese side. At intervals the narrative is interrupted and illuminated by analytical passages of considerable interest; and the third part of the volume is a recapitulation of the story and of the author's interpretation of it.

Among his conclusions is this verdict, with which one is bound to agree:

> In short, while the way on which Simon dithered, prevaricated, and eventually executed British policy was often open to serious criticism, that policy itself in its broadest terms was the best that could be maintained in the circumstances.

Certainly the limiting factors were of overriding importance in the case of Great Britain. Among them, undoubtedly, was the decidedly pro-Japanese outlook of many leading British Conservative politicians. One remembers Churchill's public defence of Japanese policy in China of 1935.

Mr Thorne successfully demolishes the myth that its failure to stop Japan in 1931-33 caused the "downfall" of the League of Nations. He demonstrates that the Far Eastern crisis of those years did no more than show up the inherent weaknesses of the League. The real test, most of us would agree, came in 1935-36, at the time of the Ethiopian crisis.

As the Lytton Report itself made clear, Japan's case in the quarrel over Manchuria was, in fact, by no means a bad one. As with America and Vietnam, or Britain and Egypt in 1956, it was the *methods* used by a great power than scandalized much of the civilized world. Perhaps it is difficult for a generation hardened to the barbarities of the past thirty years to imagine how shocked enlightened opinion in the United States and Britain was by photographs of Japanese bombing raids against Chinchow, not to mention the more extensively reported horrors of Chapel.

Correctly—and justly, reflecting the concerns of 1972—Mr Thorne does not forget the racial factor; he refers to the "often-unconscious racial arrogance" of the Western powers. This is a subject of some importance. So, of course, is another, which Mr Thorne was not called upon to examine, the often-conscious racial arrogance of the Japanese in the 1930s. In the armed thrust across Manchuria there was a powerful element that exulted disproportionately in military success; and in the declamations of extreme Japanese nationalism there was a frenzy that made European fascism seem by comparison as mild as milk. Unless this is remembered the story of the Far East in the 1930s is not fully rounded out.

This is not to say that the author of *The Limits of Foreign Policy* should have probed the psychological motives of those who advocated Japan's "divine mission". If the first part of the book's title implies that foreign policy is hobbled by severe restrictions, the subtitle, "The West, the League and the Far Eastern Crisis", sets limitations to the treatment of the subject itself. This volume, after all, deals primarily with the reactions of Geneva, London, Paris and Washington. That Mr Thorne should have investigated the Japanese side in some depth is much to his credit; in his handling of this aspect he shows his disintrovertedness by relying only on impeccable sources and by projecting himself imaginatively into an utterly unfamiliar cultural and political background. To have delved deeper would have taken him beyond the brief that he set for himself. As it stands, the book is a definitive work.

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Hard times

PIERRE COUSTILLAS and COLIN PARTRIDGE (Editors):

Gissing: The Critical Heritage

564pp. Routledge and Kegan Paul. £7.50.

This "Critical Heritage" volume offers selected criticism of Gissing's work from his first novel, *Workers in the Dawn*, to Virginia Woolf's retrospective view in 1911, written when eight of his novels were re-issued. Pierre Coustillas may fairly be called the dean of Gissing studies. He and Colin Partridge, of the University of Victoria, British Columbia, have done a fine editing job, providing notes where they might be needed, and tracing the course of Gissing's reputation up to 1911 in a long, useful introduction. Their only intemperate remark is a passing reference to Frank Swinnerton's book on Gissing, published in 1912, which they strangely see as an attempt at demolition work.

It is by now well known that Gissing's complaints about the wretched financial returns he got for his writing were not generally well based, and that by 1890, when he was in his early thirties, he was in Victorian terms a successful author. It will come as no great surprise to Gissing students to learn that his complaints about critics were similarly unjustified, at least in the sense that almost from the beginning he was widely and sympathetically reviewed. It is true that, as is pointed out in the introduction, no reviewer realized that *Isabel Clarendon* had been preceded by three other novels, but with his next book, *Thyrza*, the body of his work received serious consideration in two lengthy articles in the *Pall Mall Gazette* and *Murray's Magazine*. Gissing's complaint, it is true, was less of hostility than of failures in critical understanding, and his comment on the laudatory piece in the *Pall Mall Gazette* was: "Poor stuff."

Gissing had a clear view of his chosen subjects and his attitude to them, and it was not that of most contemporary reviewers. Writing in 1895 to Morley Roberts, he deprecated the idea that his characters were commonplace or sordid, protesting that he dealt with "people of many social strata". He went on to comment:

> What I desire to insist upon is this: that the most characteristic, the most important part of my work is that which deals with a class of young men distinctive of our time—well educated, fairly bred, but *without money*.

The objection seems right. It is the way Gissing's characters live, not the people themselves, that should be labelled sordid or dismal. The destruction or negation of talent through the need for money is one of his most consistent themes, and although he more than once expressed indignation at attempts to identify an author with his characters (in a private letter he labelled as "treacherous and malicious" the *Athenaeum* reviewer who applied to him what he had written of Henry Ryecroft), it is obvious that the preoccupation of his men with money sprang directly from Gissing's own life.

The criticism his work received was thoughtful, mostly friendly, and surprisingly even between one book and another. Reviewers praised *New Grub Street* and *In The Year of Jubilee*, but they praised very inferior books too, and although critics from George Saintsbury to H. G. Wells, Arnold Bennett and Edward Garnett considered aspects of Gissing's work, not much of what was said seems particularly perceptive. Even Virginia Woolf's article did not do much more than echo Gissing himself, in saying that his great theme was that of "the life of a man of fine character and intelligence who is absolutely penniless and is therefore the sport of all that is most sordid and brutal in modern life". The not surprising exception to this lack of deep perceptiveness was Henry James, writing in 1897 principally about *The Whirlpool*, who marked out the limits of Gissing's talent with his characteristic blend of empathy and irony better than anybody else has done before or since.

James saw him as "an authority —*the* authority in fact", on the "vast and unexplored" region of "the lower, the lowest middle-class". Praising the imperturbable Balzacian seriousness with which Gissing treated vulgarity, and his sense "of the general struggle and the general grey grim comedy", he deprecated above all the lack of form in the novels, when "it is form above all that is talent". It is a deadly phrase: for although Gissing came to think that the only thing known to us of absolute value is the perfection of art, his own finest work was produced without any thought of such perfection. The first impact of his best novels is apt to be overwhelming in its weight of felt detail, its concern for truth. His talent is indeed unique, not merely in Victorian literature but in the English novel altogether. For the most part he dealt only at a remove with the great subjects of English novelists, class and sex. His people are concerned with lack of money, and the way in which this lack leads to poverty of imagination.

Art in these books is, in Auden's phrase, a handmaid to society, and the vision of society is deep but narrow. As Virginia Woolf says in the essay printed here (she slightly moderated the view later on), he lost his grip as soon as he began to deal with people living easy, satisfactory lives. Because of this he was a remarkable, but a minor, novelist: but in every generation new readers will be attracted to him because of the painful and pained honesty with which he looked at the underside of life in Camberwell and Brondesbury and Pinner, the accuracy with which he saw the world he knew best, a world he hated for its squalor, its pettiness, its destruction of human idealism.

Scott's Fool

JAMES HOGG:

Memoirs of the Author's Life and Familiar Anecdotes of Sir Walter Scott

Edited by Douglas S. Mack.

145pp. Scottish Academic Press. £2.50.

Lockhart found Hogg's portrait of Walter Scott offensive. It was, he thought, insensitive, ungrateful and vulgar. Hogg, on the other hand, claimed that "whatever Lockhart may pretend, I knew Sir Walter a thousand times better than he did". The truth is that each understood a different facet of that complicated man. Lockhart understood and brilliantly portrayed the Great Unknown, the kindly, generous man who exercised a mesmeric hold over the imagination of his contemporaries. Hogg, on the other hand, understood those complexities of Scott's character Lockhart only sensed, and in his brief *Familiar Anecdotes* he gives us a remarkable insight into the personality of a man with whom he established a level of intimacy which Lockhart was never able to achieve and of which he was bitterly jealous.

Hogg begins his account with a series of funny, uncomplicated stories about Scott laughing at himself. More stories follow to make Scott appear less … shown as a man with … memory and as one … uproariously at the … rather a silly man … the boat they were … ing. Then come the … about Scott's snobbery … mous delight at being … his companions under … the presence of the … Buccleuch.

Two things dominate … trait—the evident … two men had for each … Hogg's nagging fear … pised him. These … colour the stories Hogg … his relations with his … hear of Scott's reaction … ing, often sensible, … generous, sometimes … tional, occasionally … cruel. Indeed some … tions to Hogg's writing … behaviour in aristocratic … gest that he was trying … off territory he thought … be his alone.

What gave Hogg … for the complexities … sonality was that it … to his own. This fact … if we read his … gether with the … —as it is easy to do … have Douglas Mack's … scholarly edition … hitherto inaccessible … men were self-taught … uneven writers who … ing the same sort … prose and who were … aware that their … formal, intellectual … many of their … deed, Scott refused … work because "I felt … so much of the same … I had said of you as I … I would have been the … world to be applauding …

Yet the similarities … two men went deeper … Both were … although Hogg was … so than Scott. … consciously acted on … to the delight of their … who took them at their … tion. Scott set out … public opinion by … ture of romantic Scotland … amuse them and … patriotic sense that … Scots and Britons … Christopher North's … prototype of that … so beloved of the … sturdy, independent … commonsense and … tempered by a … deference; would … ties of an urban … would find him charming … tive but in the … contemptible. In a … played the Fool at … patriotic Scottish … Scott presided and … this volume and in … all Scottish novels … *Memoirs and Confessions of a Justified Sinner*, like all … he was often wiser than …

Unpredictable but providential

For Loren Eiseley

Spring with its thrusting leaves and jargling birds is here again
to remind me again of the first real Event, the first
genuine Accident, of that Once when, once a tiny
corner of the Cosmos had turned just indulgent enough
to give it a sporting chance, some Original Substance,
immortal and self-sufficient, knowing only the blind
collision experience, had the sheer audacity
to become irritable, a Self requiring a World
a Not-Self outside Itself, from which to renew Itself,
with a new freedom, to grow, a new necessity, death.
Henceforth, for the animate, to last was to mean to change,
existing both for one's own sake and that of all others,
forever in jeopardy.

The ponderous ice-dragons
performed their slow-motion ballet, continents cracked in half
and wobbled drunkenly over the waters, Gondwana
smashed head-on into the under-belly of Asia,
but catastrophes only encouraged experiment.
As a rule it was the fittest who perished, the mis-fits,
forced by failure to emigrate to unsettled niches, who
altered their structure and prospered. (Our own shrew-ancestor
was a nobody, but still could take himself for granted,
with a poise our grandees will never acquire.)

Genetics
may explain shape, size and posture, but not why one physique
should be gifted to cogitate about cogitation,
divorcing Form from Matter, and fated to co-habit
on uneasy terms with its Image, dreading a double death,
a wisher, a maker of asymmetrical objects,
a linguist who is never at home in Nature's grammar.

Science, like Art, is fun, a playing with truths, and no game
should even pretend to slay the heavy-lidded riddle
What is the Good Life?

Common Sense warns me, of course, to buy
neither but, when I compare their rival myths of Being,
bewigged Descartes looks more *outré* than the painted wizard.

W. H. AUDEN

…Echoes from Moscow

… NEWMAN:

… ssian Novel

… Gollancz. £2.80.

… the Russian novelist and dra… Mikhail Bulgakov called a …'s novels "brilliantly organized …", he was referring to that curi… Russian phenomenon called …, meaning fantasy, rather … *lozh*, or outright deceit. C. J. …man's second novel falls square… to the first category. Brilliantly …ized it may be, but it is never… a total fantasy.

…Russian Novel—the jacket coyly, …misguidedly, renders the title …*skii roman*—is constructed … the first visit to the Soviet … of a young Canadian publisher …novelist, David Miller. Miller's …y is also, in the most clichéd … of the word, one of self-…ery. The death of his mother, … Russian by origin, precipi… crisis in his life. He leaves … children for a time to con… his Russian origins and his own …y. He is sponsored by a …an publishing firm to research …k on the leading orthodox …novelist "Kyril Vinogradov", …rs a striking resemblance to … Sholokhov, the 1965 Nobel …nner. Miller receives the … of the Union of Soviet … in this ostensible project, but …lishers secretly hope he will …t some work of "dissenting" …e while in Moscow.

…'s stay in the Soviet Union … the man's doe-eyed naivety. … in the country with a set …s derived in equal measure … Western sources and the … nineteenth-century novel. …nding barely a word of … himself, Miller breezily … all and sundry to know his … and even to anticipate and … to his own emotional needs.

This is a serious flaw in the novel, unless the reader is to take it as a mark of Miller's egocentric arrogance that he presumes to understand Russians and their culture without speaking their language. After all, why didn't his mother teach him to say more than "Ya ne govoryu po-russki" ("I don't speak Russian")?

Miller's petulant meta-journey involves him in a loveless affair with Vinogradov's wife Natasha and simultaneously brings him face to face with the realities of Soviet life, as depicted in a number of interesting cameo incidents. Mr Newman clearly knows something about the Soviet background, but unfortunately manages to leave the impression of a rather contrived travelogue, in which a number of significant slips vitiate his painstaking regard for accurate detail.

The story begins plausibly enough. Miller researches Vinogradov initially by following up charges that he plagiarized his longest and most successful novel, *The Mountains and the Sky*. Similar charges have been made against Sholokhov, claiming that his novel *The Quiet Don* was adapted from a manuscript belonging to a White officer killed in the Civil War. Sholokhov was cleared by a special commission in the late 1920s, but an element of suspicion has always remained, especially since Sholokhov has produced nothing to compare with *The Quiet Don* since. Miller also cherishes the spurious hope that Vinogradov has secretly —"for the drawer", as the Russian expression *dlya yashchika* puts it— been preparing some devastatingly truthful work about his experiences during the Stalin period, in order to live down his years of stolid conformity.

At this point in the novel fantasy and melodrama begin to take over. A young "non-conformist" called Ratin, who is also Natasha Vinogradova's lover, becomes involved with Miller at a Writers' Union reception, where he hands over a mysterious document—in Russian, of course; Miller cannot decide whether it is a find or a fraud. Ratin is arrested for this action and for spreading a rumour that the Party has discovered the secret of immortality and intends to use it on the Soviet population. Ratin ends up in a mental asylum; Natasha asks Vinogradov to intervene on Ratin's behalf. Miller, of all the unlikely developments, actually visits Ratin at the asylum. There is even a brief, incoherent and fruitless encounter between Vinogradov and Miller.

All these story-lines are brought together in the farcical finale, which takes place, inevitably, on Red Square, with appropriate details about the Kremlin towers, St Basil's Cathedral, GUM, the Historical Institute and even Lenin's Mausoleum (whose characteristic brick-red marble is described by Mr Newman as black). Vinogradov appears with Ratin on the Lobnoye Mesto and makes a speech to an appreciative crowd. This scene of utter whimsy concludes the novel. Miller, who, as Natasha characterizes him, "is all surface truth and candour, who wants very much to tell you what he believes to be the truth about himself, but who has less knowledge about himself than about almost anything else", presumably returns to Canada, his family, and his pot-boiler biography.

A Russian Novel, which Mr Newman dedicates to the life and work of Solzhenitsyn, is essentially imitative of a great tradition. Larded as it is with thoughtful observations on politics and the human condition, it deserves to be taken more seriously than its plot or its dour, humourless delivery will allow. As the blurb puts it, *A Russian Novel* "echoes the dark power of Russian fiction". An echo—*le mot juste*.

Dashed donnish

J. I. M. STEWART:

Mungo's Dream

271pp. Gollancz. £2.10.

It may seem rather heavy-handed to extract from J. I. M. Stewart's deft little tale an academic argument about the morality of writing novels—but then, Mr Stewart is incurably a don, even (possibly most of all) when he is being the crime writer Michael Innes. The academic point, made by one young would-be Stendhal at the beginning of *Mungo's Dream* and by one soured, unproductive but famous novelist at the end of it, concerns the novelist's right to concoct from his observation of actuality a fiction which asserts "what never has been and what never will be"—its validity depending only on the illusion's intensity.

The setting, as so often, is Oxford. Not, perhaps, an Oxford that current students will immediately identify with, although passing reference is made to a sit-in and to "a lot of girls about the place". The hunting-horns still blare across the quad, there is anchovy toast for tea, and over the oak (which it wouldn't do to sport) on Mungo's staircase the label still says "The Hon I. A. V. O. CARDOWER". Mungo, who's been brought up by a schoolteacher maiden aunt near Forres, comes up pretty sceptical of people like The Hon Ian, whom an enormously charming and ancient family have already equipped with all the rules of etiquette. But Ian likes Mungo—enough not to mind when he pinches a girl, enough to invite him in the vac to the Cardower stately home, enough, eventually, to try some matchmaking with his horsey sister. And Mungo's proletarian loyalty dissolves, not only in seductive mists of claret and dreaming spires, but in finding that even eccentric old Lord Auldearn (Ian's grandfather and another figure from the Innes-Stewart oeuvre) shows gratifying interest in his Highland background.

Can Mungo's dubious paternity, about which the dour Edinburgh lawyer, his trustee, so mysteriously purses his lips, confirm an increasingly Childe-Haroldish fantasy that the Cardower black sheep had a son "the wrong side of the blanket" —a characteristically dated Stewart expression? If so, neither Ian, nor poor Uncle David, who has queened it in Highland seclusion with tame priest and smooth novelist companion, will inherit the Vanbrugh splendours of Bamberton or the gloom of Malluchie Castle.

Mr Stewart, in true detective style, keeps everyone guessing to the final chapter. And he spins out his illusion with a good deal of light-hearted literary cavorting, by Mungo and Ian, around Umbria and salmon lakes, Edinburgh and Oxford, gently scoffing at Freud, snobbery, modish aesthetics, and students who peel potatoes in the vacation instead of soaking up Eng Lit. You need to know the tags, from *Rasselas* to Sainte-Beuve, from Heraclitus to *Finnegans Wake*—just as you need to relish that particular brand of sentimental irony that belongs to Oxbridge—to share the author's own enjoyment. Even in his chosen genre, Mr Stewart might have done better to prune his dialogue of strenuous colloquialisms, where chaps are "damned decent", girls are "dead nice every way on" (when they aren't bitches), and where the young are forever telling each other to "stow it" or "stop that rot"; it is hard cheese on the novelist when the idiom spoils his illusion.

…ecious little

… BRAUTIGAN:

…ortion: An Historical … 1966

…ape. £1.95.

…porting the usual photo… study of Richard Brautigan, … of his new book features … crop of superlatives which … most recent works: … fully zany, tender . . . … extremely relevant . . . … new . . . unegotistical … like the fresh air of the … zany charm". Mr Brauti… cult-figure of the American … whom, one would have … be praised were no small … along with, for example, … negut, Jr. Mr Vonnegut … following by being art… less, by making the diffi… easy. Mr Brautigan, on … hand, got it by being art… less, by not bothering to … the fact that the easy is … added ingredient of pre… seems to have obscured … ference to American youth … critics alike.

… of *The Abortion: An His… Romance 1966* lends itself to … mary. A whacky young … an offbeat library, where … to submit books rather … them out ("This is not … library. This is another … library", pouts the narrator). … man zanily welcomes and … all the talentless rubbish … kooky subscribers bring … one day a beautiful screw… Vida submits a crackpot … graphical work about how … dislikes her body, an elab… structure that she considers … *Playboy*; the daffy "libr… assures her; whimsical ju… takes place. After a few … Vida gets pregnant and … Foster … "librarian" contacts … fat old hippie who stores … of "library" books in a … cave. Foster fixes up the … the oddball couple go to … have it; they return to … loopy "library" has been … so they move to Berkeley, … Vida works in a topless bar and the ex-"librarian" becomes a goofy youth cult-figure. As is usual with Mr Brautigan, motives are explored hardly at all and mood only by a doped, moonish obliquity in the recording of external events and settings. The responsibility is therefore firmly placed on the quality of the prose, and it is here that Mr Brautigan flops on his face. *The Abortion* reads as if it were written—or murmured into a tape-recorder—over a long weekend.

For the most part the style is irreducibly banal, a simpering, goo-goo baby-talk drizzle of the kind of thoughts that come into the mind crying out to be imperiously dismissed: "The menu said good morning to me and I said good morning back to the menu. We could actually end our lives talking to menus"; "I do not know what she was looking at, but she was looking at something very intently. I believe the thing she was looking at was inside herself. It had a shape that only she could see." His famous "surreal" effects have a similar preciosity: "It is not a large bell, but it travels intimately along a small silver path that knows the map to our hearing"; "Her eyes had small friendly lightning walking across them"; "San Francisco International Airport waited, looking almost medieval in the early morning like a castle of speed on the entrails of space." As for zany humour? "He looked as if he had been beaten to death with a wine bottle, but by doing it with the contents of the bottle." Ten minutes' work here might have produced a decent sentence; as it is, Mr Brautigan squares up to hit the nail on the head and finishes with a bloodily pulped thumb.

What these extracts have in common, apart from flatness and coquetry, is a studied evasion of saying anything: Mr Brautigan's prose is not about people or objects or behaviour but about Mr Brautigan—his charm, tenderness, innocence, and self-infatuation. He is both champion and victim of the current reaction against artifice, which doesn't ask a novel to be "life-like" —this would in any case be simplistic, reductive, presumptuous—but neither does it ask a novel to be anything else: like, for example, a work of art, the result of deliberation and hard work. There is possibly a minor talent flitting round somewhere in Mr Brautigan's books. He will continue to write and be read; but it is too late for him ever to begin to try.

No human face

ZDENA SALIVAROVA:

Summer in Prague

Translated by Marie Winn

285pp. Harvill. £2.50.

Where a dozen more objective reports could fail to convey the quality of life under totalitarianism, the Czech author of *Summer in Prague* brings it into vivid existence. The novel's main interest for us will probably lie in this (presumably) authentic reflection of a repellent regime; but it is more than fictionalized journalism and has real raciness and pathos of its own. It is a pity that it is always the fluent and colloquial style that loses most in translation; the translator has worked at reproducing a relaxed and slangy narrative speed, but some spontaneity has got lost along the way. The desperate humour of Jana, young, dogged central character, sometimes sounds forced, and the horrors that disintegrate her family blur into pathos rather than tragedy —but they loom up so blackly from the makeshifts and panics of life under the regime that it is almost a relief to escape total involvement. Any Western reader contemplating an agreeable package tour to a noble city will, to say the least, not feel quite the same about it after reading Miss Salivorova's book.

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244 photographs £4.75

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Conflict and composition

ELISABETH LUTYENS:
A Goldfish Bowl
329pp. Cassell. £4.

The name of Elisabeth Lutyens is familiar to anyone with an interest in serious modern music. Less familiar are the details of this composer's extraordinarily difficult life. Her father was the architect, Sir Edwin Lutyens. Her mother, a daughter of the first Earl of Lytton, was entirely taken up with theosophy, occultism and the pursuit of Krishnamurti. Elisabeth, being sceptical, suffered grievously in her youth. Musical composition became the centre of a life which continued to present conflicts. Her first works were performed while she was still a student at the Royal College; she was instrumental in founding the Macnaghten-Lemare concerts, and in 1932 achieved a performance of *The Birthday of the Infanta* at the Savoy, which was the start of a lifelong friendship with Constant Lambert. A good beginning; but an unsuccessful marriage, the birth of her babies, the war, and what she calls "the commercialism and necrophilia" of the goldfish bowl of the musical world, stacked the odds against her career.

Her second husband and the love of her life was Edward Clark. Indeed the original conception of this autobiography had been as a monograph about him. He was attached to the BBC Music Department until 1936 when a disagreement ended the connexion. A conductor and musicologist, he organized the North-East Regional Orchestra during the war, and was later president of the International Society for Contemporary Music and musical director of the Institute of Contemporary Arts. These were honorary posts, which meant that for almost all their married life Elisabeth's music was the sole source of family income. That she was able to make ends meet at all was due to the amount of commissioned film music and music for BBC radio features which supported her from the war until Radiophonic Workshop began to take over.

Edward Clark was not an easy man to live with—indeed she did not always manage to live with him—having manifest problems of his own, an unhappy knack of alienating the musical establishment, and a frequent inability to respond to his wife's need for emotional support. Miss Lutyens conveys these considerable inadequacies within the framework of her enduring love and respect for this man who was the personal friend and champion of Hindemith, Stravinsky, Schoenberg, Webern, Berg, and, indeed, of all twentieth-century European music and musicians. He died in 1962.

Miss Lutyens's work brought her interesting friendships: with Louis MacNeice, Dylan Thomas and Roy Campbell in her radio years; with fellow-composers and her own disciples such as Richard Rodney Bennett and Malcolm Williamson; and the friend of later years, Minos Volanakis, through whom she has had a fruitful connexion with the theatre. She also has a happy association with the Dartington Music School and the New Opera Company. She has been awarded the CBE and established her own publishing company, the Olivan Press. She has had about 100 musical [illegible]. Yet she has more [illegible] failures, both personal, than her [illegible] Williamson has called "ally diffident". He [illegible] considerable, not only [illegible]—she survives and [illegible] stony ground that [illegible] few names in each [illegible] as a human being, [illegible] and determination [illegible] few born each day, [illegible] child-rearing, nervous [illegible] alcoholism and [illegible]

Stevie Smith was [illegible] Lutyens feels that [illegible] of "watering down" [illegible] She gives an accurate [illegible] most vivid piece of [illegible] book, of Stevie Smith's [illegible] sonality, stressing her [illegible] the knowing, demanding [illegible] side of her. It is Stevie [illegible] and most loving [illegible] that she herself would [illegible] Here, as throughout *A Goldfish Bowl* is unforgettable [illegible] reading, not because [illegible] grace but because [illegible] mental honesty.

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£6.50

Allen Lane

Born for folly

BEATRICE LILLIE with JOHN PHILIP and JAMES BROUGH:
Every Other Inch a Lady
318pp. W. H. Allen. £3.50.

"As funny a woman as ever stood in shoe leather", said Tallulah Bankhead, recounting a celebrated contretemps at the Savoy Hotel, which reappears in Beatrice Lillie's present reminiscences. The reader, hurried from anecdote to anecdote and wisecrack to wisecrack, and being forced to leap somewhat confusedly o'er times, may well sigh for the author's consummate style on the stage and reflect that great theatrical performers do not often do themselves justice with the written word. Yet Miss Lillie's many admirers will no doubt be glad to have this record of a distinguished career and be reminded of the huge pleasure her work and personality have given.

Despite (or perhaps because of) Miss Lillie's having had two collaborators in her task, there are some curious passages. The "discovery" (on page 277) of the famous trick with the whirling rope of pearls in the postwar American revue *Inside U.S.A.* is pre-dated by the same discovery (on page 24) in a New York nightclub while singing "There are Fairies at the Bottom of my Garden". Some odd echoes occur. Reginald Gardiner is quoted as having said that he believed Miss Lillie could make people laugh in a dark room by the mere inflection of her voice. Had he been reading Desmond MacCarthy on Sarah Bernhardt? And if folklore is to be believed, did not Mrs Patrick Campbell precede Miss Lillie in taking upon herself the misdeed of a pet dog in a taxi-cab?

The kaleidoscopic treatment of shows and notabilities occupies most of the book in incessant monologue, but there are grave elements. Miss Lillie writes with charity and understanding of the failure of her marriage and with dignity and poignancy of the loss of her son. She also speaks with occasional seriousness of her work. There is the artist's regret that it had to be done in such ephemeral form, without the fixation which less gifted performers have often had with particular masterpieces of drama and music. There is her attempt to identify her talents and its secrets:

> It's what I do *after* I say my lines that counts. I never calculate a gesture, inflection or movement in advance. If I were consciously aware of what I was doing, I wouldn't function at all. Whatever creativity I've developed has its origin in this area of spontaneous, unhibited activity. *Timing* is of great importance. So are articulateness of speech and movement. Wit, which I regard as an important element of humour but not the whole, makes a contribution, too, plus the fads and foibles of humanity.

Miss Lillie did not take to the cinema: the live audience was essential; nor to the drama, being restricted by the lines; the American "radio treadmill" was as bad as the "Hollywood salt mines"; television was only fun with an audience in the studio—without one, "TV is just summer stock in an iron lung". The only real mission was making people laugh.

Her great [illegible] by André Charlot [illegible] In this sphere she [illegible] We must not take [illegible] her word when she [illegible] paration. She is one [illegible] whole experience is [illegible] of their performance. [illegible] fool, as she joyously [illegible] unique brand of [illegible] cultivated as well [illegible] inspired.

Chinese puzzler

CAY VAN ASH and ELIZABETH SAX ROHMER:
Master of Villainy
A Biography of Sax Rohmer.
Edited by Robert E. Briney.
312pp. Tom Stacey. £1.95.

This might have been a fascinating book, for the creator of Dr Fu Manchu and the author of some fifty or more popular thrillers besides, can have been no ordinary man. He was born Arthur Henry Ward, in Birmingham, in 1883; and after remarkably little schooling he turned up in the *Pink 'Un* London of early Edwardian days as a journalistic hack and lyric-writer. One of his first works was a ghosted biography of Little Tich, but he fortunately thought quite soon of Dr Fu, and the first volume of that sinister character's adventures came out in 1913 from the respectable house of Methuen. After that Rohmer never looked back; he made a fortune, he lost most of it, and he lived on until 1959.

Now all this has in it the makings of a good story, but unluckily the joint authors of the present offering have little idea of how to handle it. Mrs Sax Rohmer, the widow (and sister of Teddy Knox, of Nervo and Knox fame), dilates at stupefying length on the garish nature of her years with Sax, with particular emphasis upon the quantity of crockery that also threw at him, and upon the mysterious ways in which she frustrated the poor man's tentative endeavours to acquire other lady friends; while Cay Van Ash, attached to the Department of Literature at a Tokyo university, is even more on the beam. He, having obtained Rohmer's acquaintance as a young admirer, continued (and still remains) his devoted acolyte and pupil, which leads to his enunciating such portentous judgments as that "Sax and his ideals represented the best that England had to offer", or describing his home [illegible] stronghold of [illegible] a society which had [illegible] ture aside". Stuart [illegible] Oland, of Jean Arthur [illegible] Wong, of happy hour [illegible] pit!

To cap the lot, [illegible] Robert E. Briney has [illegible] by the American [illegible] Bowling Green Univ[illegible] Press, to do the [illegible] bibliography; and the [illegible] is worth, has been done [illegible] In all, however, there [illegible] a literary curiosity [illegible] us little indication [illegible] that maybe Sax Rohmer [illegible] this is regrettable, [illegible] particularly in Amer[illegible] tune; and, in a mod[illegible] does.

Two indispensable [illegible] academic world have [illegible] old and one new. *[illegible] Learning 1972-73* (2 [illegible] Europa. £13.50 the [illegible] third edition of a [illegible] reference book cover[illegible] of higher education [illegible] throughout the world; [illegible] two volumes for the [illegible] once more thoroughly [illegible] brought up to date, [illegible] dearer) than before, [illegible] unfortunately lacking [illegible] (or users, will find [illegible]

The Academic World [illegible] A. and C. Black. £7.50 [illegible] edition of a useful [illegible] because, in addition [illegible] referencing book, cover[illegible] faculty teachers in [illegible] cipliines throughout the [illegible] The format is that of [illegible] lisher's *Who's Who* [illegible] intention to bring the articles [illegible] the public, in which case they [illegible] be disappointed.

Of the articles is outstand[illegible] Briggs's analysis of how [illegible] proaches to the study of his[illegible] may be applied with profit to [illegible] copy of education is admirably [illegible] to *Who's Who* itself.

Ruinously relevant

AM ULAM:
Fall of the American University
pp. Alcove Press. £2.75.

nic is necessary, yet (usually) ir, since it puts only one side case. That is forgivable. Less ivable is its (usual) solemnity. unately no one can accuse Adam of that fault. Flatly, his book he that every university teacher country within more than six ths of retirement ought to read, er, and re-read. It is sagacious, and accurate. But, overall, the Professor Ulam's side of the and a good job too.

takes as his theme the crisis overcame American universities the 1960s. How one's heart at such a sentence—this reader's was in his boots as he took e slim volume. No need to. Instead of another portentous sermon on the evils of allem- the generation gap, and the ry-industrial complex, or, a truculently reactionary dia- on the idiot young and soft, e-aged liberals and the senti- l critics of American foreign we get a scintillating e, in the names of common- learning and joy, of the e-headedness which, Professor seriously fears, is destroying is really valuable in American ities.

foretells that when academics dents only wallow together in ponds of "relevant" studies nothing is learnt because s can be taught (one learns in ponds that racism, say, is bad; that all is platitudes and news- articles), society may well de- not to pay the piper any more. merican private universities, suffering from a shortage of this is the gravest kind of but even the tax-supported ions, or our own dear British ill feel the pinch—if they are g so already. And Professor in no doubt that civilization ealthy universities. His is a rying to save them while yet time.

difficult to do justice to his argued thesis, or to convey belief that he has written an book (nor his first). He with certain modest assump- bout the role of the university r, that is, compared with the of those who see it as a laboratory, or as a unique ory of righteousness, or as an of the revolution, but proud e proper aims of scholar- bove all, he thinks, a uni- should foster, not social con- ut intellectual curiosity. This is the true bond between teachers and pupils: ideally, all are students. Naturally the veterans help and instruct the novices.

Professor Ulam illustrates what he means by three great Harvard names of his youth (his book is absolutely Harvard-centred): McIlwain, Karpovich, Schumpeter (no fan of Schumpeter can fail to be on the side of the angels). The social benefits of this curiosity are, first, civilization itself, and the works which each generation adds to it; secondly, men and women who have learnt how to be happy in using their heads. Professor Ulam is severe on gurus who increase the sum of human misery by accentuating the anxieties natural to late adolescence, sometimes to the extent of making them permanent. The young, he thinks, have a right to "gaiety and ambition", neither of which traits is fostered by doleful brooding on social evils that one can do little, at least immediately, to change. Yet the gurus have been terribly successful. Professor Ulam has written his book because he is convinced that the crisis of the 1960s has deeply weakened the ideal of a university centred on learning.

It is hard for an outsider to judge precisely how well-founded his anxieties are. They run deep, and are based on much observation; but then they are expressed with such reassuring verve. Still, any academic of more than a few years' standing will recognize the symptoms he describes. For example, he carefully expounds the manner in which the universities, even proud Harvard, slowly became entangled in the friendly embraces of the national government. His point is not the usual one, that money from the Pentagon or the CIA is dirty, and only spent on dirty purposes: far from it. Instead he insists on the way in which, as the ivory tower went public, so to say, it lost its valuable, indeed vital, independence of mind and stance. Those academics who did not follow the Pied Piper (J. F. Kennedy, class of 1940) to Washington began to think of themselves as actual or potential public figures, with the expertise, and hence the duty, to advise the Republic on how to conduct its affairs.

For a time they were taken at face value: as Professor Ulam notes, the press began to describe "college presidents in terms previously reserved for generals and successful businessmen: "dynamic", "high powered", "tough minded", "soft spoken". Then their pretensions were exploded, by the failure of the eggheads ("What by the way, has happened to this term?") in government, and by their failure to control their own backyards. This *dégringolade* in turn greatly weakened public acceptance of universities as such, even those most austerely devoted to their proper task.

This is merely one of the ways in which, Professor Ulam argues, respect for learning, without which the universities are lost, has recently been tragically weakened in the United States. His other examples are equally convincing, and perhaps rather more applicable to Great Britain. But even if not all the dangers are as pressing here as there—indeed, let us hope that none of them are—all of them are present. In these pages the anxious academic will find every one beautifully analysed, so that, again and again, he will pay the ultimate tribute: "Why didn't I think of that?" He will find a splendid celebration of liberal education. And he will find a spiritual tonic.

It all comes back to the jokes. It is difficult to convey their excellence. Partly it is a matter of the throwaway tone: Professor Ulam is always serious, never solemn. Partly it is his knack of clinching an argument with an absurd illustration. Thus, when he wishes to express his scepticism concerning the universities' desire to teach worldly wisdom, he casually tells us: "One midwestern university actually has on its faculty a professor of decision making!" Partly it is his eye for reality, as when he points out that much of the outcry over visiting hours is fuelled by a desire, not for more sex, but for more domesticity, which, as a family man himself, he thinks premature. Partly it is his easy way with literary allusions:

> the hastily constructed council, with undefined powers, tended to produce the impression that there was something [of] the order of "studendom" just as there is "the working class". This was, then, a false idea whose time had come.

Partly it is his naturally aphoristic idiom:

> Relevance is, then, as it is currently understood, a false god. It confuses things we should worry about with things we should study.

Whatever the secret, it carries the reader along from page to page, and occasionally provokes him to laugh aloud. If he is an academic, he is likely to feel his self-respect rising steadily, which, since Professor Ulam thinks that one of the universities' worst failings has been their loss of self-confidence, of belief in their function, should please the author greatly.

Unfortunately he has not been well-served by his publishers. The book has been taken over from America, as is now so common; could not the more obvious printing errors have been corrected? This is by no means the worst specimen of its kind, but even so it abounds in mistakes. The worst occurs on page 44, lines three and four from the bottom, where an impenetrable mess appears; the most cursory reading should have spotted it. No doubt Professor Ulam would see this as one more example of the decline in respect for scholarship.

read and dripping

AM SEADORNE (Editor):
of Education
1
Newton Abbott: David and
£2.95.

ook is not the first volume of y of education, but the first es of a new journal called of Education, bound to ear as they were originally ed, with book reviews and ements as well as articles. ult is that it is now possible e two issues simultaneously overs at a price consider- ter than the annual sub- . There must be logic in wehere. It may be the pub- intention to bring the articles the public, in which case they ll be disappointed.

of the articles is outstand- Briggs's analysis of how proaches to the study of his- may be applied with profit to opy of education is admirably clear and businesslike; and Edward Brennan's description of the Webbs' developing attitudes towards education is valuable, particularly for reminding us of Beatrice's characteristic faith in a meritocracy, or an intellectual elite. For the rest, the titles of the articles inspire a sense of impending gloom that the text does little to dispel. No doubt we should all be interested in "Some forerunners of R. H. Tawney's Longton Tutorial Class", "The 'open air' school movement in Sheffield", and "Mathematics and Science education in eighteenth century Northumberland"; but the truth is that it is difficult. It is not simply that these are specialist areas; the problem is more fundamental. Granted that education is supposed to be our civilization's saviour, why should this subject remain so intractably dull?

It may be because it is not really a subject at all but an ill-defined area of experience that is difficult to grasp as a whole yet unsatisfying when presented in part. Or it may be because the practitioners do not command our respect while Shaw's jibe about teachers lingers in the mind. The respect given to doctors, lawyers, engineers and architects is denied to them; we saw through them when we were young and we have found it difficult to take them seriously ever since. Something of this reluctance to regard teaching as a real occupation may overflow into our attitude towards those who write about education. Whatever the reason, it takes a writer of extraordinary gifts or original insights to lift education to the level of a fascinating subject. If the contributors to this volume have not succeeded, that is no more than we should expect.

The tea meal at the City of Sheffield Open Air School in the 1920s was "1 pint of milk (boiled); 1 bread with jam, dripping or margarine; plain cake once a week. The flavour of bread and dripping, like the smell of chalk dust and cheap ink, excites neither the intellect nor the imagination unless it is presented with much more zest and cheerfulness by students than most of the contributors to this volume.

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Growing and progressing

RAYMOND HUTCHINGS:

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314pp. Oxford: Blackwell. £3.25 (paperback, £1.50).

J. WILCZYNSKI:

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Profit, Risk and Incentives under Socialist Economic Planning

231pp. £5.50.

ROGER A. CLARKE:

Soviet Economic Facts 1917-1970

151pp. £3.95.

Macmillan.

The number of fairly elementary textbooks on the Russian economy is now perhaps rather too large. On the contemporary economy, the student and lecturer may choose between Abram Bergson, Robert Campbell, Michael Kaser, Alec Nove, Howard Sherman and Nicolas Spulber. Economic development is somewhat less richly endowed, but even here the reader is confronted by the reprint of Alexander Baykov, the several editions of Maurice Dobb, and Alec Nove again. Fortunately Russian economics is a lively subject, and each author makes his own distinctive contribution. The conservative may rejoice with Bergson that Russian socialism has proved less efficient than Western capitalism. The socialist may be relieved to learn from Sherman and Dobb that all in all the planned economy has done pretty well. The judicious observer may join Nove in admiring Russian achievements while deploring excesses. But it must be admitted that if someone with a voracious appetite consumed all these books, the frequent repetition of the main ingredients of the banquet might deprive these delectable dishes of some of their savour.

Further offerings are now available. Raymond Hutchings follows the pattern of Mr Dobb's classic study, examining the economy both chronologically and by subject. Dr Hutchings rightly points out that previous works have concentrated on the first fifteen years after the revolution, when "many of the most dramatic events occurred", even though "much the largest growth has taken place since 1945"; to redress the balance, in the second half of his book he devotes most of his attention to developments since the war.

Dr Hutchings has an original mind, and much independent research has gone into this textbook, which is packed with curious information and interesting insights. The main stages of his argument, and the major features of the Russian economy, however, do not always emerge clearly; and readers new to the subject might be wise to postpone reading this book until they have absorbed those written along more orthodox lines.

J. Wilczynski's study of *Socialist Economic Development and Reforms* is subtitled "from extensive to intensive growth under central planning in the USSR, Eastern Europe and Yugoslavia". His thesis is the familiar one that more advanced economies have to obtain increases of production primarily by more efficient use of labour and capital, rather than by employing greater quantities of these resources; the main purpose of the economic reforms in Eastern Europe is to make this greater efficiency possible. In Western economic literature, increases in production which cannot be attributed to increases in the quantities of labour and capital employed are known variously as "the residual" or as "technical progress". It is these distinctions which Professor Wilczynski has in mind when he contrasts "extensive" and "intensive" growth and writes that "intensive growth is generally identified with technological [*sic*] progress".

Many Western non-economists (and inadequately trained economists) writing about economic growth, and almost all writers, both economists and non-economists, in Communist countries, plunge their bewildered readers into confusion and darkness about this relatively simple issue. Increases in the productivity of *labour alone* are treated as signifying intensive growth or technical progress, though such increases may be entirely due to increases in the quantity of capital available per person employed. On the other hand, a rise in the capital-output ratio is treated as necessarily inefficient, even though this rise may be fully compensated by a rise in the productivity of labour.

Further, the term "technical (or technological) progress" is often used, both in the Soviet Union and in the West, to describe any increase in the capital-labour ratio, and any use of more advanced equipment, whatever its effect on "technical progress" in the sense in which this term is used by Western economists. So an automated ball-bearing plant is treated as an example of technical progress and intensive growth, even though the amount of capital employed is so considerable that far more total resources are required to produce a given quantity of ball-bearings. A year or two ago there was a rumour in Moscow, where there is even more muddle about these matters than in the West, that a deputy chairman of Gosplan had asked the State Committee for Science and Technology to be so good as to supply him with a reliable definition of "technological progress"; the rumour did not reveal whether an acceptable definition was forthcoming!

Professor Wilczynski is clearly aware of this problem, remarking at one point that socialist literature is "quite confusing" on the criterion for detecting the presence of intensive growth. But he also sometimes fails to maintain a consistent definition of "technical progress", and does not analyse the East European statistics of productivity and growth sufficiently to assess the contribution of "technical progress" in the Western sense to economic growth at different periods; in particular, he does not calculate the extent to which the economic reforms themselves have succeeded in producing "technical progress" or "intensive" growth. He even cites uncritically Academician Trapeznikov's optimistic assertion that each ruble expended on research and development in the Soviet Union has yielded four times as much increase in national income as a ruble spent on material investment.

Professor Wilczynski nevertheless provides much valuable and interesting information, often in a comparative form, about the progress of economic reforms in the different countries of Eastern Europe. His own assessment of their outcome is somewhat ambiguous. At one point, remarking that "there are now as many models of the Socialist economy as there are countries", he suggests that "the systems that have emerged represent the peaceful coexistence of central planning and the market mechanism". But on the whole he seems to share the generally accepted view that in all the Communist countries, with the possible exception of Hungary, economic reform so far has been too feeble to overcome the problems posed by the pressing need for intensive growth.

Professor Wilczynski's further study of *Profit, Risk and Incentives* constitutes a kind of footnote to this general theme but is a manifestation of extensive rather than intensive growth in the Sovietological industry. Since profits and economic incentives are at the heart of East European economic reform, there is a great deal of overlap ... matter between the ... "Which Wilczynski?" ... strenuous parlour game ... subtlety would be required ... for example, that a table ... *put* of consumer durables ... socialist country appears ... eral work, while a table on durables *in use* is to be ... one on profits and incentives ... two books, each worthwhile ... own right, could have been ... without much difficulty ... since Professor Wilczynski's textbook on *The Economics of Socialism* (1970) also covers the same ground, and at ... the price.

Roger Clarke's useful ... official statistics, ... novel contribution to ... specialized literature ... economics. It will be ... desk-book for students ... who do not read Russian ... anyone requiring ready ... main Russian statistical ... commentary would have ... come: the complexities ... statistics deserved more ... lines, and terms such as ... population", "steel", and ... and scientific services", ... which conceals a ... should have been briefly ... paperback edition is ... price of the present edition ... beyond the reach of the ... whom it is primarily ...

The balance of interests

OTA ŠIK:

Der dritte Weg

450pp. Hamburg: Hoffmann und Campe. DM 38.

At first sight, Ota Šik's argument has a familiar ring:

> I do not hold that one should or could invent an ideal form of society free of all social conflict. Nevertheless, it does not follow that one must swear exclusive allegiance to the existing systems. With their "either-or", the dogmatists of both capitalism and communism meet on the same methodological level: rejection of the other system represents for them unconditional acceptance of their own. . . . There exists the possibility of *a third way*. . . .

Ever since communism became a problem, non-communist critics of the Western economic and political establishments have continued to offer a variety of middle-of-the-road solutions. Take this element from one system and that element from the other, stir them in together and out will come a concoction which is guaranteed to cure the ills of both patients without producing any side effects. Professor Šik has a legion of predecessors to lean on, but he does not do so. Perhaps wisely, perhaps not, he concentrates on criticizing the two evils to which no progressive intellectual really subscribes—pure capitalism and pure communism. So the argument revolves around which ingredients to accept and which to reject, rather than the past failures and achievements of other reformers.

To do him justice, he is treading legitimate ground and the timing of his book is not to be faulted. For the destruction of communism in the name of capitalism or *vice versa* surely appears less and less likely now, even to the *politburos* of both sides. Moreover, various forms of modern social democracy or left-wing "socialist" liberalism are striking roots in the West just as unorthodox economic and even political solutions are being tried out in the Soviet orbit. What Professor Šik calls "democratic and humane socialism" emerges as an intellectually most satisfying theoretical alternative. But it does, of course, have great weaknesses, and he has put his finger on one of the most damaging of them by his decision to analyse Marxist and Western economic theory. In a proposed second volume, he will expound the theoretical groundwork of a reformed system as it ought to take shape from an intelligent convergence of the two existing ones.

Criticism of the political and economic tenets of Marxism-Leninism used to be a favourite pastime of many, until Stalinized primitivism caused meaningful debate to be replaced by a shrug of the shoulder. Mutual criticism among Western economic theorists has not been in short supply either. One can understand why academics like Professor Šik, who have only recently left the East European fold, are dazzled by the opportunity to speak their minds. With disarming sincerity, they keep telling their Western colleagues things they have heard many times over or which, worse still, are not really relevant. Why should it shatter the world to learn that one Karl Marx wrongly predicted the "absolute pauperization" of the proletariat?

But it would be a pity if Professor Šik's work were to be dismissed on these grounds. What he has to say makes more sense than meets the superficial eye and *Der dritte weg* ought to be widely translated. There is a growing potential readership for it, including the less suicidal elements in our own Labour Party, the Swedish Social Democrats, Herr Brandt's followers, the French Socialists, the Italian Communists, the Hungarian reformers, the groping Yugoslavs and even some of the smitten partisans of Senator McGovern. In so far as there is a need for an attractive new socio-economic theory, it just might emerge from somewhere among this motley crowd. If it does, Professor Šik will have contributed to it.

The crux of the matter lies in blending the interest in capital growth with an interest in wage growth, while also ensuring the pursuit of "non-productive" interests, such as culture, health, education, environment, social security, and so on. The former aim can best be achieved through the "collectivization" of capital. (Professor Šik stresses that he does not favour simple nationalization, but refuses to say what exactly he has in mind, reserving his proposals for the next volume. He has, however, clarified this elsewhere, for example in his contribution to *Systémová změna*, a very useful symposium published in Czech by Index in Cologne in 1972.) At the same time, "democratic, macro-economic, orientational planning" would take account of the "non-productive" considerations and regulate the market, whose basic functions would be preserved. Finally, political democracy would be deepened, mainly through the "parity of representation" of economic and non-economic interests on all decision-making ... which would presumably ... complementing ... of ... democracy by the ... interest groups and ...

The weightiest part of *Der dritte Weg* is its critique of ... a lesser extent, of ... Lenin. Professor Šik ... Marx's analysis of capitalism ... then form, was basically ... but his forecast of ... nomic and social antagonisms ... would inevitably lead ... tion proved wrong. The ... class has not continued ... the capitalist class ... predicted; with the ... the tertiary sphere ... classes have arisen to ... between them; cataclysmic ... have not inflicted ... on the forces of production ... labouring masses have ... into ever greater poverty ... course, the one ... attempt to lead the ... adulterated bliss through ... ship of the proletariat ... in messy totalitarianism ... fore patently inadequate ... Marxism *in toto* as a ... suring device let alone ... ball. That much we know ... and Professor Šik's merit ... restating this commonplace ... spelling it out systematically ... detail for the benefit of ... track minds.

But Marxism, so Professor ... believes, has retained ... *Erkenntniswert* which is ... counterproductive to ... involves the decisive ... economy in the long term ... specifically the realisation ... forces of productive ... labour, industrial plant ... ment, and raw materials ... underlying motors of ... opment". At the same ... modern industrial society ... adequately explained ... the simplified abstractions ... Marxists call antagonisms ... capital and labour. This ... Professor Šik steps in to ... theory of "interests" ... democratic socialism ... best possible equipoise ... them.

Thus he revises ... almost every one of ... retical postulates ... against present-day reality ... gesting additions and ... tions where the two ... omists will no doubt ... for weaknesses but they ... readers, should not be ... his surviving Marxist ... For Professor Šik is ... worthy cause and travelling ... right direction for ... ment.

ROBERT A. REES & EARL N. HARBERT, *Editors*

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Spring 1973 312 pages Approx. £6.85

University of Wisconsin Press
70 Great Russell Street London WC1

The poet of the actual

ARTHUR POLLARD (Editor):

Crabbe: The Critical Heritage

495pp. Routledge and Kegan Paul. £6.50.

FIVE HUNDRED PAGES of contemporary criticism—almost all of it absurdly prejudiced and ...ingly repetitive—of a poet ... himself fairly minor, is not an ... active prospect. Although it was ... good idea to collect contemporary ... ions in order to chart the growth ... major reputations, the "Critical ...tage" series seems, like some ...ter, to have outgrown the con... of its founders and, forging ... ectively ahead with two volumes ... Joyce and others on Ford Madox ... and Ezra Pound, it is in danger ... ing all critical value and rele...

... a series should not take its ... for granted—in the present ... the overwhelming majority of ... pieces reprinted are obtuse and ... inal, tiresomely failing again ... ain to get Crabbe's point, like ... irrepressible victim in a farce ... g the same mistake over and ... and the spectacle of such ... headedness is tolerable only if ... ditor provides a guide, makes ... ction, indicates changes of ... and somehow justifies the ... ulation of so much better... ten material. And this Arthur ... d has failed to do: or rather ... ntly does he sum up the ... ly iterated complaints of the ... ers in his introduction — ... bbe was accused of narrow ... graphic realism, of dwelling on ... ness and depravity, of missing ... highest truth, of being excess... gloomy, of being deficient in ... e imagination" — that he ... makes it unnecessary to strug... through the subsequent 450 ... Need the volume have been ... so depressingly complete? ... not the tact and taste of the ... have intervened to check the ... l zeal of the scholar? So ... nd so expensive a book will ... appeal only to a few speci... on Crabbe; a shorter and ... selection of the best of the ... with an introduction relating ... urrent attacks on Crabbe to ... tical standards of the early ... th century, might have been ... est and use to all students of ... iod.

... book does contain some fine ... —Hazlitt's attack from *The ... of the Age*, which is shrewdly ... nted on by Saintsbury; an ... by Coventry Patmore con... Crabbe and Shelley: ... e mistakes actuality for real... Shelley's imagination is un... a contributor to the *Satur... Review* in 1864 defining ... s kind of verse short story ... ting out that Wordsworth in ... *cursion* is "a poet seeking in ... lines of a tale the form or ... for his philosophical medita... while Tennyson in "Enoch ... is "the poet telling a tale", ... the narrative in pictorial ... , and Crabbe is "a poet who ... tale as a tale and nothing ...

... is the sort of insight which ... have been picked out and ex... d by the editor, for surely the ... tation of Crabbe by the Vic... is related to their own deve... of his verse narratives. The ... ics had little patience with ... e: defending the paucity of ... in "The White Doe of ...", Wordsworth insisted that ... reates and gives significance ... tion, rather than vice versa, ... t, though the dramatist may ... his scene with gross and ... action", the narrative poet ... see if there are no victories ... world of spirit, no changes, no ... ions, no revolutions there, ... xes and refluxes of the ... . . .". The narratives of the ... ics—*Christabel*, *The Ruined ...*, *Alastor*—are merely ex... for the imaginative explora... an experience, an enigma, a ... pe; Browning, Tennyson and ... on the other hand, have a ... dramatic instinct and an ... n with the private worlds of ... onologuists which are antici... n Crabbe's morbid case-histo... The difference, of course, is ... Crabbe's unfortunates are ... y held within his moral, diag... attitude—the *Eclectic Review* in 1820 pointed out that "in our clerical Poet there still survives the Surgeon and Apothecary of Aldeburgh"—whereas the egotists of Tennyson and Browning ingeniously defeat our attempts to judge them, and turn us and the poets into connoisseurs of their monstrous oddity.

Crabbe's early critics were offended by his ugliness and grimness: a typical comment comes from James Montgomery in 1810, who, with a pomposity worthy of one of Jane Austen's victims, "considering the moral tendency of this poem [*The Borough*] as unspeakably more important than its poetical merit", argues that Crabbe has wickedly misused his leisure and talents:

> It would have been a satisfaction to us to announce a poem from the pen of a clergyman, which might afford him consolation in his last moments, by a recollection of the hours he had employed in writing it, and an anticipation of its future utility.

But critical justice was done to Crabbe in the age of the novel, and the frequent references to him as the Hogarth of poetry or as a Dutch painter specializing in a homely minuteness gain significance when considered in relation to the history of the novel and such things as George Eliot's digression on Dutch pictures in *Adam Bede*. Thomas Kebbel in a study of 1888 has some acute remarks on the likenesses between Crabbe and George Eliot. "The story of Hetty Sorrel he would have told to perfection", but the remarkable difference between them is that "in George Eliot's tales of rural life no suggestion escapes her of that extreme depression of the agricultural poor, on which Crabbe is so eloquent"; there are none of his stinted meals, fireless grates, and painful ends in the workhouse, for she feels it her responsibility to console, to uplift, and her Dutch pictures have a fond, doting sentimentality very unlike the bleakness of Crabbe. She attacked Balzac for gloomily dragging his readers through the sewers, just as Robert Grant in 1810 had attacked Crabbe for refusing to cultivate pleasant associations:

> In common life every man instinctively acquires the habit of diverting his attention from unpleasing objects, and fixing it on those that are more agreeable: and all we ask is that this practical rule should be adopted in poetry.

The hostility to Crabbe foreshadows the prosecution late in the century of the pernicious naturalism of Flaubert and Zola; Englishmen in the nineteenth century refused to believe that the sordid and the distressing could be the truth—they preferred to think it the perversity of the artist to revel in degrading subject-matter. Jeffrey's ingenuous arguments, given in this book, about the disgusting in art, his claim that the miseries of the poor may be exhibited only if they are shown to be ennobled by their sufferings, already have the duplicity of the Victorian attitude, found in Fildes's picture of the queue for a casual ward or Arnold's tramp in "West London".

An important critical point waits to be made as well about the references to Hogarth. The genre paintings of Wilkie are also frequently drawn into the comparison, and perhaps Professor Pollard might have clarified this by mentioning that lecture of 1818 in which Hazlitt compares Hogarth and Wilkie so as to define the difference between the satiric realism of the eighteenth century—Jeffrey called Crabbe "the *satirist* of low life"—and the sentimental realism of the nineteenth—George Eliot's Dutch pictures. Hazlitt's comments are strikingly relevant to much of the argument about Crabbe in these pages: Hogarth, he says, sees life through the medium of genre:

> His pictures are not indifferent, unimpassioned descriptions of human nature but rich, exuberant satires upon it. . . . Hogarth paints nothing but comedy, or tragi-comedy. Wilkie paints neither one nor the other.

His pictures

> derive almost their whole value from their *reality*. . . . Nothing human is indifferent to him. . . . He professedly gives character, thought, and passion, in their lowest degrees, and in their everyday forms. . . . Mr Wilkie is a serious prosaic, literal narrator of facts; and his pictures may be considered as diaries, or minutes of what is passing constantly about us.

—as Crabbe makes out the parish register of accidents and offences. Is Crabbe a satirist or a genre painter, Hogarth or Wilkie, Jane Austen—who said she might have married him—or George Eliot? Leslie Stephen suggests that one of Crabbe's old maids, devoted to stuffed puppies and parrots, might have been another Emma, and that the parson in *The Borough* might have suited the Eltons:

> Fiddling and fishing were his arts; at times
> He altered sermons and he aimed at rhymes;
> And his fair friends, not yet intent on cards,
> Oft he amused with riddles and charades.

Crabbe might also have compiled a grimy inventory of the home of Fanny Price's parents in Portsmouth, its stained walls, notched table, half-wiped cups and saucers, and greasy bread and butter. But others among his parishioners suggest Squire Cass or Mr Tulliver, and as a writer of muted, prosaic tragedy he looks forward to George Eliot's tragedies of unpaid butcher's bills, as Henry James called them.

Possibly the most intriguing theme of Crabbe's detractors, and one which Professor Pollard should certainly have placed in a critical context, is the argument that he is not a poet, because poetry is incompatible with literal detail and with harsh actuality. "If the most feigning poetry is the truest", says Hazlitt, "Mr Crabbe is of all poets the least poetical"; John Sterling disqualifies him because

> In poetry we seek, and find, a refuge from the hardness and narrowness of the actual world. But using the very substances of this Actual for poetry . . . we do no otherwise than if we should take shelter from rain under the end of a roof-spout.

The question preoccupies Saintsbury, who calls Crabbe a great writer but not a poet, instead "a classic of our prose". In a letter to Samuel Rogers, Wordsworth says that the Muses have no more to do with Crabbe's matters of fact than they have "with a Collection of medical reports, or of Law Cases".

The worlds of prose and poetry, fact and imagination, the face of things and their spirit, were kept jealously separate in the nineteenth century, and Crabbe's crime was to mingle them, to make poetry out of truth; poetry must be warily on its guard against prose, as prose is against poetry—from Catherine Morland to Gwendolen Harleth, the heroines of nineteenth-century novels find their poetic dreams chastened by cold, prosaic reality, and Robert Grant, in his review of *The Borough*, considers the "mischievous influence" of poetic fancy: its falsehoods "insensibly affect the mind, and tend to unhinge us for the performance of our more homely and unromantic duties, by throwing an air of flatness over the incidents of common life". Yet some Victorians urge that poetry should renounce the misleading extravagances of imagination and espouse reality instead, and the side of Crabbe which so baffled and irritated the reviewers wins a victory in Mrs Browning's poem on the death of Pan:

> Earth outgrows the mythic fancies
> Snug beside her in her youth:
> And those debonaire romances
> Sound but dull beside the truth.

Scattered through these pages there are, then, some criticisms of Crabbe which touch on the most fascinating and complex aspects of Romantic and Victorian poetic theory; the pity of it is that Professor Pollard has left us to search for them, and has allowed a rather uncritical inclusiveness to divert him from the important task of showing how Crabbe's position was established, and how his work affected subsequent thought on the nature of poetry.

Wordsworth in view

GRAHAM McMASTER (Editor):

William Wordsworth: A Critical Anthology

552pp. Penguin Education. Paperback, £1.

There is much of value in this collection, but the good things are virtues of the series rather than of this particular book. The "Critical Anthologies" give a wide range of contemporary judgments forming a solid base from which the reader can move on through the developing historical debate. The guiding inter-chapters are often notable scholarly contributions, John Carey's analysis of modern Marvell studies being a case in point. Editors are encouraged to provide scholarly aids, tables of dates, reading lists and, most valuable, a really full index.

Sharing the characteristics of the series, therefore, this is inevitably a current best-buy for students and teachers; but it is so in spite of considerable defects. The first concerns the choice of essays. Part One, on the contemporary scene, is very valuable; an illuminating discussion introduces a generous selection of Wordsworth's own rather underrated criticism and is marred only by the astonishing omission of Keats's letters on the Wordsworthian or egotistical sublime and, worse still, any part of De Quincey. Part Two, on the developing debate, is disappointing. Much of the most significant response to Wordsworth was expressed, of course, not in formal criticism but in the creative work of such writers as George Eliot, Mrs Gaskell and Tennyson and so could not be represented in this anthology. Even so the choice of essays is very unadventurous. The introduction to Part Three is as orthodox as the essays that follow. Modern scholarship and its critical repercussions are not adequately explored.

The second complaint concerns the level of editorial participation. Many of the pieces, especially from Wordsworth himself and his circle, need to be set in a context if they are not to mislead beginners. The editor uses Wordsworth's letter of June 26, 1803, as evidence of his optimistic mood, but the declaration that "I shall be able to command my price with the Booksellers" sounds hollower when read with the other letters from 1795 on, in which William and Dorothy have tried to assure their upright brother of the poet's seriousness and solvency. Surely, too, in a volume intended for today's students the editor ought to iron out references to superseded editions and point out errors when they are likely to mislead. Nothing is gained, for instance, by giving wider circulation to Jonathan Bishop's repetition of H. W. Garrod's important misconception. The information in the table of dates is not accurate enough: Wordsworth did not write "*Guilt and Sorrow* (first version)" in 1793 but "Salisbury Plain", a now accessible poem; nor was *Prelude* Book XIV written in 1805; nor was *The Prelude* published in the same year as Christopher Wordsworth's *Memoirs* (not *Memoir*) as one curious sentence suggests.

Finally, the publishers should look to their type-setters and proof-readers. One wag, not content with disfiguring the volume with an unusually large number of ordinary misprints, seems to have indulged in a private joke by producing new scholars such as F. R. Hern, Gilber T. Dunklin, by perpetuating the existence of a non-person, *Miss Moorman*, by creating at least one little-known book which will amuse F. W. Bateson and J. S. Lyon if they look at the bibliography, and by reversing the sense of a sentence on page 141, thus dramatically and comically wrecking the effect of Wordsworth's modest disclaimer.

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MACMILLAN

Keeping the sun in the sky

PAUL COLLAER (Editor):

Music of the Americas
An Illustrated Music Ethnology of the Eskimo and American Indian Peoples

207pp including 97 plates. Curzon Press. £6.50.

Properly speaking, an ethnomusicologist is simply someone who studies music in the context of human life, analysing its techniques in relationship to the functions they serve. On that basis all valuable writing about music ought to be ethnomusicology, though one can understand why it has become primarily associated with the exploration of the musics of non-Western, and especially of economically primitive, societies. We in "Western Europe" have a deeply held notion—inherited from the Renaissance and from modern man's Faustian preoccupation with ego—of art as self-expression and as communication from Me to Them. In the light of this notion we know what we expect of art and have evolved criteria of artistic value which imply, in the widest and deepest sense, criteria of morality.

We have tended to forget that it is we who, in holding such a view, are the odd men out. It is not relevant to the arts even of the more sophisticated Oriental cultures, which consider art a form of revelation; while primitive people seldom have so much as a word to denote art, since to them the concept is extraneous. What we would call art is not, for them, a refinement or intensification of the process of living and communicating, but a basic necessity: if the prescribed songs and dances are not performed at the right time, in the right place, the sun will fall from the sky, the moon cease to control the tides, the crops fail: so life will be obliterated. No one would think of questioning whether one song or dance was more beautiful than another or would be concerned about whether the experiential life of Joe Jones, as revealed in his song, was greater or richer than that of Sam Smith as revealed in his. Someone might however say that Joe's song was more "powerful" than Sam's, meaning that it was functionally more efficacious.

Clearly, though there must be definable qualities that make it more powerful, they are not qualities to which our criteria of artistic excellence are pertinent. Perhaps the basic task of ethnomusicology is to study the relevance of criteria, and to relate whatever criteria are apposite to a given culture to our own musical experience. The use of the word "musical" here begs many questions; ethnomusicology today would be justified even if it did no more than remind us that the notion of Pure Music, still oddly cultivated in some Western educational establishments, is literally absurd and infantile—*ab surdo* means from a deaf man; *infans* means unable to speak.

It is not fortuitous that the study of primitive musics and of the music of non-Western cultures has begun to flourish at a time when we are growing somewhat queasily disillusioned with the achievements of our post-Renaissance civilization; nor is it surprising that what has so far been accomplished in ethnomusicology is uneven. The demands on the ethnomusicologist, as music historian of our global village, are indeed prodigious. He must at least have some awareness of "world music" in the context of the here and now; and he will be unlikely to have that unless he is deeply versed in and responsive to the music of his own culture. He must also be something of a geographer, more of a social historian, and a great deal of an anthropologist in the area he has chosen for his special study; further, to operate effectively in field-work he will need to possess psychological acumen, if not training. Above all he must, in writing up the fruits of his explorations, never ignore the interrelationships between the anthropological and the musical aspects of his work.

It is on this last count that much well-intentioned effort in ethnomusicology has foundered. The musically trained have often sought to protect what they consider to be the purity of their calling by a distrust of anthropological evidence, let alone psychological speculation, and so have descended to the dreariest and most trivial compiling of statistics (how many times does the note B flat occur in 370 Peyote chants of this or the other tribe of Indians). The anthropologically trained, on the other hand, have been apt to regard music as frivolous (there could hardly be a more complete misunderstanding of the peoples they profess to study), and so have been unwilling to acquire the knowledge, let alone the sensitive ear, that would enable them to talk about music meaningfully.

Fortunately the situation is changing, if slowly. University music departments—especially in the United States and Australia, though not as yet in this country—sponsor ethnomusicological studies in depth under men such as Mantle Hood, William Malm and Trevor Jones who are aware both of the immense difficulty and of the profound human significance of their undertaking. Mantle Hood's finely humane book *The Ethnomusicologist* defines the basic issues superbly; it should be required reading in all university music departments, whether or not they include study of non-Western musics in their curriculum.

There is still, however, a long way to go before the work of young people trained by these men and others like them can exert much influence in the world at large: as is evident from Paul Collaer's compilation. It is a sign of the times that it is called *Music of the Americas*, but concerns neither the music of the White men living in the world's greatest industrial technocracy, nor that of the African Black men who were once the White men's slaves: but rather the music of the original inhabitants of the two American continents, precariously surviving in swamps, jungles, frozen wastes or arid "reservations". Mr Collaer is an experienced practical musician as a conductor of Western music and an ethnomusicologist learned enough to append a bibliography of more than 900 items in several languages; a dedicated student is therefore offered leads as to how to pursue his interests.

In itself, however, the book is both amateurish and exasperating in effect. Thumbnail anthropological sketches of various tribes are complemented by titbits of information about their musical and choreographic practices, backed up by a certain amount of "scientific" documentation and description of instruments and by some magnificent photographs. But although the book intermittently excites, encouraging a thirst for more knowledge and experience, it does not satisfy, partly because it attempts too much too desultorily, and partly because the statements of many of its "authorities" are too musically imprecise to be intelligible.

What for instance is [illegible] a well-known and [illegible] justly respected resear[illegible] that at a certain point [illegible] mony a tribe of Ind[illegible] solemn, "archaic-sounding [illegible] Archaic to their ears [illegible] relation to the Spanish [illegible] music of Latin America [illegible] pean music, or to North [illegible] music, straight, jazz, [illegible] And what is one to ma[illegible] weird notation of a Zu[illegible] chant reproduced in [illegible] Mr Collaer himself? The [illegible] quoting from an article published in 1900, he [illegible] have indicated that all [illegible] ished thirds in what he [illegible] cribes as an unambig[illegible] tonic melody are the [illegible] of an anthropologist's illiteracy. If the Zuñi [illegible] sang in diminished thirds [illegible] have been told about it [illegible] do not, a responsible [illegible] have corrected the te[illegible] musicians can read the[illegible] without grotesque [illegible] tion. What respect can [illegible] a musician, ethnic or other [illegible] apparently thinks that [illegible] thirds and major second[illegible] cal?

The claims on the sle[illegible] book constitutes a [illegible] study" of the music of [illegible] nal Americas cannot be [illegible] ated. It makes however [illegible] and at times stimulating [illegible] look at; a university [illegible] ing it around, might [illegible] hope that a student [illegible] up would light on some[illegible] his imagination, and [illegible] courage him to embark [illegible] arduous labours that [illegible] make him an ethno[illegible] humanely based, profes[illegible] pert.

Between fulfilment and frustration

LOUISE VARÈSE:

Varèse
A Looking-Glass Diary.

Volume 1: 1883-1928.

290pp. Davis-Poynter. £3.

While many glamorous reputations have withered or tarnished, the stature of the three grand old men of American music—Ives, Ruggles and Varèse—seems to have grown more impressive with the years. Yet there is still a paucity of helpful critical writing about their work. In the case of the greatest of them, Ives, one can hardly expect a definitive study until John Kirkpatrick and his assistants have completed the immense labour of collating and editing manuscripts that are both chaotic and prolific. Ruggles, on the other hand, produced only an exiguous quantity of music, notated and renotated in impeccably precise calligraphy; so in his case it was probably the recluse-like reticence of his personality that inhibited inquiry in depth. It is reasonable to hope that his recent death, in his nineties, may release that inhibition: though again much will depend on John Kirkpatrick, who knew Ruggles and his work more intimately than most.

With Varèse the case is more complex. There are problems over source material, for he did not become an American citizen until well into his thirties, and the music he composed in France is either lost or deliberately destroyed. Even the American works on which his reputation rests bring with them a problem of another kind: for although they are not numerous and are now published and recorded, they represent—despite an initial debt to Debussy—a radical departure from European tradition and an electrically energetic prophecy of the New Found Land of avant-gardism. We have evolved a vocabulary to describe techniques first explored with creative genius by Varèse; but a technical is not the same as a critical language. We can discuss the functioning of Ives's or Ruggles's music because we may relate their procedures, even if negatively, to tradition and precedent; but although we can describe what happens in Varèse's music, referring to clusters, timbres, cells, harmonic fields, metrical proportions and the rest, it seems that we cannot as yet go beyond statistical description to critical assessment. Of course this is true of the new music as a whole; in Varèse's case, however, it seems legitimate to expect, fifty years after the event, a little more. It is time we attempted to assess, by way of critical analysis, the nature, even the value, of his achievement in human terms.

This book, being a biographical study, makes no claim to a musical, let alone analytical, approach. None the less it will be indispensable to anyone working on Varèse's music in the future, since it is written by Varèse's widow, who knew him better than anyone else and is a remarkable woman in her own right, and since it incorporates statements and opinions of Varèse, many of them not elsewhere accessible. This volume covers his student years in Paris, his sojourn in Berlin, and his first supremely creative decade in New York.

The early part is revelatory. It reaffirms what one had known of Varèse's early background—his childhood in the Bourgogne, his Cézanne-like obsession with rock-formation, his passion for Romanesque architecture, his modest technical knowledge of building and engineering, presaging his later concern with electronics; but it also demonstrates that his musical training was thorough, conventional, even academic. True, he was contemptuous of d'Indy as a pedagogue who reproved Beethoven; but he found many qualities to respect in Widor, and felt a natural consanguinity with that elegantly if toughly civilized musician Roussel. It was only the conservative superfices of French culture that he rejected; so his decision to establish a career in Berlin was, if understandable, also misguided. The powerfully progressive intellect of Busoni, then living in Berlin, seemed to echo Varèse's at that time half-formulated ideas about the nature and destiny of music; but he had no affinities with the German musical tradition *per se*. If there are any creative precedents for Varèse in European music they are in the monumental Berlioz, the subtly subversive Debussy, and the Satie of the *Messe des Pauvres*—a work which Varèse unexpectedly but significantly admired.

Varèse's German venture foundered; and after years of indigence as free-lance conductor he sought a second exile in the New World. Symbolically, he gave the title *Amériques* to the first work he considered representative; and just as the geographical America was for him a new world imaginatively as well as physically, so this music initiated the search for new resources that was to dominate his creative life. Interestingly enough he tells us that it was a remark of Hoëne Wronski, a nineteenth-century physicist and chemist, that first set him thinking of music as "organized sound instead of sanctified and regimented notes". During his great years in New York he came near to realizing his ideals single-handed; the extraordinary works with pseudo-scientific titles, created during New York's roaring 1920s, are indeed "news that stays news"—to adapt Ezra Pound's phrase.

Mme Varèse's account of these years is a beautiful piece of writing, conveying simultaneously the ferment and the frustration. In a capitalist technocracy the fulfilment of Varèse's ideas was anachronistically dependent on private finance and privilege, and many of the people who backed his International Composers Guild must have hated his music no less than the professional critics who dismissed it in terms almost identical with some contemporary denunciations of Beethoven's symphonies—as the howling of wild cats. Yet the positive excitement was more potent than the spirit of denial. The irrepressible Stokowski supported and conducted Varèse, and the few percipient critics—notably Lawrence Gilman and Pa[illegible] —pointed out that Var[illegible] was never received with [illegible] Cheers conquered [illegible] quently Varèse's work [illegible] peated on the spot—a [illegible] would be almost inconce[illegible] days. It would seem that [illegible] as distinct from [illegible] musicians, who comp[illegible] New York audience [illegible] nized that his voice was [illegible] theirs, and that of the [illegible]

Part of Varèse's success [illegible] been attributable to his [illegible] physical beauty and pers[illegible] ism. Mme Varèse does [illegible] depth psychology, propo[illegible] that Varèse exists in [illegible] those who have ears [illegible] what she tells us of [illegible] history—especially his [illegible] with his monstrous [illegible] inely illuminates the [illegible] energy. Astrologically [illegible] between comedian Gem[illegible] dian Capricorn he was [illegible] of Fernand Ouellette [illegible] Mme Varèse) "the [illegible] lectic between play [illegible] and despair". That [illegible] izes what a later genera[illegible] his music; and one mig[illegible] that his manic-depressi[illegible] istics were essential to [illegible] ment, which implied [illegible] tween fulfilment and fr[illegible]

After the [illegible] Varèse relapsed into [illegible] (though not quite) comp[illegible] lasting through many [illegible] indeed, the development [illegible] tronics made possible the [illegible] of ideas he had hinted at [illegible] back. Inevitably this led [illegible] discovery and recognition [illegible] ultimately—like his fri[illegible] Duchamp and Buckminster [illegible] and for roughly compara[illegible] —he received adulation [illegible] young. It is not easy to [illegible] this came in time to [illegible] years of rage and [illegible] whether his fury was inde[illegible] ness or the illness itself [illegible] matic; or whether the [illegible] the American dream and [illegible] vision were separate [illegible] nomena. Presumably [illegible] volume of Mme Varèse's [illegible] illuminate these matters.

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A Prime Minister without guile

JOHN WILSON:

CB
A Life of Sir Henry Campbell-Bannerman.

717pp. Constable. £5.

[illegible]URING THE Second World War a lady of distinction, who was an old friend of Churchill, was [illegible]tained for luncheon at 10 Downing Street. When the time came for [illegible] to leave, the Prime Minister [illegible]ted her to the door and she [illegible]d to him to ask, "Who do you [illegible] was the greatest occupant of [illegible]ouse I have known?" Recalling [illegible]ene, she described Churchill as [illegible]nging his face for the compli[illegible] which he knew was coming". [illegible]stead of the compliment came [illegible] expected answer: "Sir Henry [illegible]ell-Bannerman." (Campbell [illegible] Bannerman to his surname [illegible] inheritance, and he was in the [illegible] of referring to "my horrid [illegible]urname"; as in his own day [illegible] he is C.B.)

[illegible]day we suspect that many [illegible] would regard the lady's [illegible]k to Churchill as merely per[illegible] comparable with an admi[illegible] for the generalship of Sir [illegible]rs Buller. Those who may [illegible] the answer absurd can cer[illegible] point to *The Times* which, [illegible] C.B. came to power in 1905, [illegible] "We shall not pretend that [illegible] regard with any satisfaction [illegible]nfidence the direction of [illegible] of the British Empire by Sir Campbell-Bannerman." This can however hardly be in [illegible] today—C.B. was the most [illegible] of our Prime Ministers. We have to go back to Perceval [illegible]ward to Baldwin for compar[illegible] The modern school of poli[illegible]graphers, plodding faithfully [illegible] the strides of Lord Beaver[illegible] in search of the "personal [illegible] would not find C.B. a [illegible] to their taste. He is safe [illegible]ir patient tillage of the [illegible] and the horrible harvest [illegible] brings forth—a television [illegible]me.

[illegible] Wilson, in a book which is [illegible] sensible and entertaining, [illegible] us that C.B. was always [illegible]ble, generally wise, gifted [illegible] almost uncanny Scottish [illegible]y for seeing into the hearts [illegible], blessed with humour and [illegible]wer of forceful expression. [illegible] other public figure would [illegible]scribed the Prince of Wales [illegible]is august relative the Duke [illegible]bridge that the time had [illegible] him to resign the com[illegible] the Army as "going up to [illegible]uite a casual picktooth sort [illegible]er"?)

[illegible], these gifts we should [illegible] have to see a bad parlia[illegible] manner. It is true that [illegible]ases as "Enough of this [illegible] "Methods of Barbarism" [illegible] Douma est morte—Vive la [illegible] are unlikely ever to die, [illegible]ratory on the platform or [illegible]inister was uninspiring. Mr [illegible] quotes Macaulay—"Parlia[illegible] Government is government [illegible]ng". If that saying is true [illegible]s to understand why C.B. [illegible]he first place only in old

[illegible]ative ways of [illegible]g halibut

[illegible]so curious that his Liberal [illegible]ugh firmly rooted, was not [illegible] fervent. He came from a[illegible] affluent and Conservative [illegible] which is not perhaps the [illegible]vourable ground for the [illegible] of progressive beliefs. Birrell once amusingly [illegible] C.B. did not find the path [illegible]alism through "prayer or [illegible]r by a course of hard [illegible]. In character he was ever [illegible]d, and that is possibly a [illegible] of saying that he was [illegible]. In private he contrasted [illegible]e of an Englishman with [illegible]alled the sensible idleness [illegible]uiard. His understanding [illegible]an peoples, of their habits [illegible]ecter, gives him a place [illegible] rival among all the Prime [illegible] of this century, and he [illegible]ve argued that even those [illegible] places in England were [illegible] close their eyes to the [illegible] qualities of their neigh[illegible]

[illegible]s glancing blow about fast[illegible]ed to C.B.'s love of good [illegible]re is a familiar photograph [illegible]dward and C.B. in earnest [illegible]ion, and a newspaper once [illegible] what matter affecting the [illegible] the world they were dis[illegible] C.B. enjoyed telling his [illegible]hat it was nothing to do [illegible] peace of the world they [illegible]ussing but whether halibut [illegible] boiled or baked. [illegible]oubtful whether Birrell is [illegible] dismissing hard reading [illegible]on for C.B.'s conversion to [illegible]. At Trinity College, Cambridge he acquitted himself respectably. As a young man he was plainly much influenced by Herbert Spencer's *Social Statistics* with its emphasis on individual freedom, which was always to govern his political thought, putting him in sympathy with the Manchester School and the Philosophical Radicals.

In the application of his beliefs to public life he was influenced—dominated would not be too strong a word—by Cardwell. This affinity was familiar to C.B.'s colleagues even to the end of his life, and Haldane, anxious that his plans for Army Reform should find favour with C.B., recommended them with the words "the Cardwell system is maintained". Today Cardwell is one of the forgotten successes of the Victorian age. With the devotion of a disciple for Peel he carried, through three decades, the tradition of the master's administrative competence and high sense of duty. Giles St Aubyn has not unfairly said, in his fine biography of the Duke of Cambridge, that Cardwell derived from Winchester and Balliol a conviction that his own high-minded opinions were a revelation of ultimate truth.

C.B. unquestionably felt somewhat the same, though it will be borne in mind that he was utterly remote from arrogance. But it could most certainly be argued that C.B. shared with his old chief a firm belief that there was in politics a cleavage between what was right and what was wrong, and that however much expediency or events might disguise that cleavage it yet remained. Mr Wilson sharpens the point when he writes that C.B. learnt from Cardwell that the will to do what seems right and to stand abuse are the qualities needed by a statesman if his work is to last. Those qualities may seem rather remote from one whom even King Edward thought *terriblement léger*.

But here we should notice the influence of the rather pathetic Lady C.B. She was plain, somewhat elephantine and always ailing, but she was a strangely powerful force behind him. What he himself called the *grand conseil de nuit* was always important. In 1884 he had decided to refuse the Chief Secretaryship; his wife said to him "See you not why you can not write the letter? Your conscience is always telling you that you ought to accept." He changed his mind. Again it was her influence which decided him against going to the Lords in order to smooth the way for the Liberal Imperialists to join his government in 1905.

But those matters on which the advice of his wife was decisive were perhaps more strictly personal than political, because to an extent his strength in politics rested on the fact that his views, within the frame of a firm attachment to principle, were malleable in the sense that Gladstone's and Chamberlain's were not. On Home Rule C.B. was not ashamed to say: "my opinion on the subject has fluctuated". A fellow-Liberal, listening to his speech on Gladstone's Home Rule Bill in 1886, noted that the speaker was "a jolly lazy sort of man with a good dose of sense".

Today some of his views may seem reactionary. He was a last-ditcher in defence of the muzzle-loading gun—"strength, safety, simplicity, economy" were, according to him, all in favour of the muzzle-loader as against the breech-loader. In 1893, as Secretary of State for War, he made it clear that he attached very little importance to army manoeuvres. Each summer he went for a long sojourn at Marienbad, staying in the Klinger Hotel which, between the 1870s and the beginning of this century, went gloomily downhill. "I don't know whether that old barrack is a fit abode for a British Prime Minister", growled King Edward. (For its present purpose, which is the housing of Czech Communist Party officials, it is no doubt more appropriate.)

Some of his letters from Balmoral are excellent; on one occasion he describes the Queen as "very merry" over some old aunts of hers (Sophia, Mary and Augusta, no doubt) who spoke in the outmoded fashion of "obleege", "goold", "ooman", and "ospital". C.B. would have had something in common with those royal ladies. By the standards of later twentieth-century Downing Street, his manner of business was antique; Mr Wilson, himself a distinguished member of the government service, was shocked to find that one of the Foreign Office telegrams had been decoded by the Prime Minister himself.

There are no startling revelations in the book. C.B. remains as we had always pictured him, and the essentials of his career—the succession to the Liberal leadership, the far-sighted settlement with South Africa, and the sympathy with the infant Labour Party, instanced by his adopting its line over the Trade Disputes Bill—are very much as told by J. A. Spender half a century ago. Spender's was a strictly political book with, perhaps, here and there, things about himself which the reader could have done without. Mr Wilson's book is more human and rests on wide reading and an urbane judgment about what is salient to the story. It is pleasant to read of the distinguished Victorian general who found the Secretary of State (as though he were Archdeacon Grantley in his study) enjoying a French novel at the War Office. Then there are the almost incredible letters from Lady Wolseley about "bearing my General in mind" for a Field-Marshal's baton. She went on to say that since she drew the cheques—rather unusual in a lady of her generation?—she well knew the comfort of a few extra hundred pounds a year.

"Sleeping-partner in an inherited business"

Naturally among the serious-minded C.B. had his critics. Beatrice Webb thought him weak and vain, quite stupid and well-suited to being a sleeping-partner in an inherited business. Lady Milner said in reference to him that "fools have so much resource". A vituperative Milnerite described C.B. and his colleagues as "a sneaking, pitiful, hypocritical set of damned humbugs and impostors". The book is also enlivened by extracts from Gosse's diary which gives us an excellent story about Lord Granard, an innocuous man who was made a lord-in-waiting by C.B. Going to the theatre with the King, he described a woman in a neighbouring box as "a common-looking woman". Unluckily it was Mrs George Keppel. Gosse described Lord Ripon, speaking in the House of Lords, as "looking like an indignant elderly robin". Lord Spencer, with his heavy pendulous cheeks, was said to look as if he had "a face over a face".

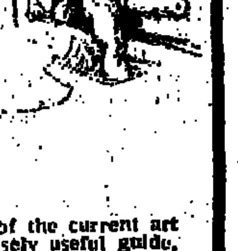
We are reminded that these lords and others graphically described in this book were the comrades in arms of Lloyd George, John Burns and Loreburn—to name three men on the left of the Liberal Party. And here perhaps lies a pointer towards the true greatness of C.B. His cabinet was composed of men of widely differing views and social background, yet, as was noticed by Edward Grey, it was peculiarly and happily free from personal differences and restlessness. And this was certainly not achieved by letting things slide. The Clerk of the Privy Council noticed that Asquith's control of the Cabinet was far weaker than that exercised by C.B.

Considering that point, it is difficult to avoid wondering what might have happened if C.B. had gone briskly forward into the next decade. It is fairly obvious that what we might call the delinquents in public life would have found less scope for their devices. By delinquents in this connexion we mean the men who were but loosely attached to political morality; on the Liberal side they might include Lloyd George and Churchill, and on the Conservative side the four B's—Bonar Law, Beaverbrook, Birkenhead, and Balfour. They could all have been described in the language of the day as "Coalies"—a word which is more sweepingly damning than even "National" Labour. To breathe happily and easily a "Coalie" needed the fires of principle in politics to burn low, and he also needed that a Prime Minister should be vulnerable to criticism and gossip.

It might perhaps be fairly added that Asquith, with all his great gifts, lacked the authority over Party and Cabinet which, in his short period of power, C.B. had enjoyed. While it may be reading too much into a casual remark quoted by Mr Wilson, there may be evidence to suppose that Edward Grey, who was the antithesis of a "Coalie", realized that C.B. had certain qualities of the heart which, when it came to managing the Party in the House of Commons or the Cabinet, were more valuable than those of the head—and he presumably said this with Asquith in mind. For there are elements in the success of C.B. which eluded Spender and which (though they may not be stated) are suggested by Mr Wilson. Does a mind which is guided by principle and is combined with a heart fixed to compassion produce a better political leader than one gifted with oratory and cleverness? *Solvitur ambulando* was said to be an appropriate motto for C.B. and Goschen translated it as "we'll settle it as we toddle along". Criticisms of that kind may well have been justified but they do not weaken the salient argument: C.B. raised the public life of England "to the sphere where conscience sits".

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Criminal elements

LAURO MARTINES (Editor) :

Violence and Civil Disorder in Italian Cities 1200-1500

353pp. University of California Press (IBEG). £5.40.

Eleven papers around the theme, "Violence and civil disorder in Italian cities, 1200-1500", the work of distinguished scholars, eight from the United States, three from Britain, were offered at a symposium in 1969 at the Center for Medieval and Renaissance Studies of the University of California, Los Angeles. Now published with an introduction by Lauro Martines, they are in reverse chronological order. This enables the editor to have the first word, and the last, with his own paper, "Political Violence in the Thirteenth Century". Added is the advantage of jumping as first hurdle J. R. Hale's "Violence in the Late Middle Ages: a Background", which is essentially not about Italian cities, culls many examples from after 1500, has little to offer on civil disorder or violence, but takes in war and woodcuts.

Half the book consists of five studies entirely within the Italian Renaissance, and deals with Florence (G. A. Brucker), Florence, Pistoia and Prato (D. Herlihy), Milan (V. Ilardi), Ferrara (W. L. Gundersheimer), the five Romagnol cities of Rimini, Faenza, Forlì, Imola and Cesena (J. Larner); the last three of these studies are within the limits 1440-1500. For the rest, R. Brentano's concern is Rome in the early thirteenth century, S. Chojnacki's Venice in the fourteenth, W. M. Bowsky's Siena in the same century. J. K. Hyde's "Contemporary Views on Faction and Civil Strife in Thirteenth- and Fourteenth-Century Italy" is the broadest in its geographical and chronological range, and something of a stray in the collection, interesting though it is.

The volume does reveal something of law and order in various cities of the Italian peninsula over the 300 years from 1200. In theory concern is for the area within the city walls, and a city's territory is excluded. This is an unsound distinction, accentuated by the fact that some examples are taken from the rural areas. Much of the information relates to criminal acts—white slave trading in Florence, the assassination of the Duke of Milan in Milan in 1476, for example. The underlying objective of bringing forward such detail is as a setting for an examination of the causes of the violence and disorder.

The most convincing paper is that of Professor Gundersheimer, which is based on a consideration of capital crime in Ferrara as revealed by its judiciary records. Seemingly 293 people were executed in sixty years for such things as theft, murder, arson, espionage, sedition, treason, sodomy, rape; there was one woman burnt for witchcraft. The paper concludes, on the basis of statistical evidence, that theft was the most prevalent of crimes, and "that a very significant proportion of all homicide in Ferrara was related to the desire to acquire property". For an explanation of Tuscan violence in the first half of the fifteenth century, Professor Herlihy examines the Florentine *Catasto* of 1427, making statistical compilations from it, and using these as support for his psychological deductions. He identifies, for instance, sexual repression among young men as one of the fundamental causes of violence.

The general assumption is that enough is known to provide reliable statistics, from which conclusions can be drawn. But is it? Venice, extolled for its exquisite justice, had in its pay a squad of hired assassins, which liquidated with gangster-like efficiency those who had earned the enmity of the government's executives; escape beyond the boundary of Venetian territory gave no immunity. Yet others died secretly, without trial or judiciary record, in prison. It is hard to believe that Venice was exceptional in such matters, yet no study even hints at this, the government's own violence. Take another case. Professor Herlihy stresses the remarkable age-differential between spouses which, he says, "limited the duration of marriage and threatened the stability of the household". Yet the *Catasto* of 1427 does not record if a man's wife was his first, or subsequent, nor does it indicate how many of the young men claimed by Professor Herlihy as unmarried were widowers. Death of women from child-birth is ignored.

Both civil disorder and violence are defined by government and its laws, which brings with it a value judgment. As Professor Martines remarks in his introduction, "The present collection of papers indicates that the historian of violence is inclined to tell his story from the viewpoint of government. Subtly he makes himself counsel for the prosecution." Certainly the volume is of particular interest for this very methodological problem, and as such merits the attention of serious historians irrespective of its period and region.

The study of the administrative history of medieval Italy is still that of dark before the dawn. Clearly anything, including the papers in this book, is welcome for the illumination it offers. Even so one is left with regrets that the splendid initial idea has not been more illuminating. Perhaps the fundamental weakness is that the collection attempts too much. A simple account of justice and its administration over the 300 years in any one city and its territory might be where to begin.

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Ceylon transferred

GEORGE DAVISON WINIUS :

The Fatal History of Portuguese Ceylon
Transition to Dutch Rule.

215pp. Harvard University Press. London: Oxford University Press. £5.

The blurb to this book claims:

> The author shows first that Portugal's interest shifted from Asia to South America during the wars of the Restoration period (1640-1668)—a full half century earlier than most historians realize—and that Portugal, convinced that Brazil was more valuable than Ceylon, all but deliberately let the island go. Secondly, the effort to save Ceylon was obstructed by the opposition between the local interests of the Portuguese in Goa and Ceylon and the metropolitan interests of the Portuguese Crown.

The first claim is partly unfounded. No historian worthy of the name has suggested that the Portuguese Crown and its advisers were not fully aware that Brazil was much more vital to Portugal's economic welfare than the ramshackle "State of India" by the early seventeenth century. There were then about 10,000 "White" Portuguese between Sofala and Macao, about half of whom operated mainly in places not under direct Portuguese control. The "White" population of Brazil was about three times that number and rapidly increasing. Sugar from Brazil and slaves from Angola certainly counted for more in Portugal's imperial economy than did pepper from Malabar and cinnamon from Ceylon.

The second claim has much more substance, and here lies the merit of this book. Several Portuguese accounts of the epic struggle for Ceylon in 1638-58, between the Portuguese, the Dutch, and the King of Kandy, are available in English translation, including João Ribeiro's *Fatalidade Historica da Ilha de Ceilão* (1685)—whence the title of the present work. But George Davison Winius has broadened and deepened previous studies of this three-cornered struggle, by analysing the often conflicting viewpoints and interests of the government at Lisbon, the authorities and the *poderosos* at Goa, and the field-commanders in Ceylon. This has enabled Professor Winius to provide fresh insights on a fascinating colonial war, although his account is occasionally marred by a fondness for purple prose.

God's genera…

HERNAN CORTÉS :

Letters from Mexico
Edited and translated by A. R. Pagden

565pp. Oxford University Press. £12.

The reputation of the first great conqueror of the New World has never been secure. In his lifetime he became a legend: "The name of Cortés is as famous in our day as was that of Caesar among the Romans", his comrade-at-arms Bernal Díaz testified. But the modern Mexican art of Diego Rivera portrays him as a deformed creature, glutted with destruction. These partisan attitudes were common also among those who knew Cortés. Díaz described him as affable, liberal, moderate and devout; but Las Casas, who knew him well, referred to him as a "tyrant" and "oppressor of men". These discordant views have both then and since been distorted by ethical and national antagonisms: in Cortés, Spaniards have defended the honour of the conquest; critics conversely see in him the destroyer of the peoples and civilization of the New World.

Cortés was an educated man, with some legal training, and if called upon to vindicate himself would no doubt have done better than in the Five Letters, presented here in a new translation. The "letters", which cover the period of the subjection of Mexico City, from 1519 to 1526, are really cleverly slanted reports (*relaciones*) sent by Cortés to the Emperor, usually well after the events described, to try to promote his own cause. They are valuable not merely as a first-hand account of how the conquest happened, but also as a clue to the outlook of the great conquistador himself. Only four of the *relaciones* are by Cortés; the first, which has been lost, is normally replaced in editions by a letter from the city of Vera Cruz. Together they give a fascinating account that parallels those given by other historians of the conquest.

The letters served their purpose. Cortés's authority was confirmed by Charles V. In 1529 he was made a marquis, with the grant of an immense territory in Mexico comprising more than twenty large towns and villages and upwards of 23,000 Indian vassals. But the crown could not allow an overmighty subject, even in faraway America. Like Columbus before him, Cortés was shorn of his authority and retired eventually to Spain, to die "old, infirm and embarrassed by debt", or so he claimed his situation to be in the last letter he ever wrote to his sovereign.

It was a poor ending for one who was arguably the greatest general of his day. Cortés was undefeated in battle. His famous march from the coast to Tenochtitlán was a feat as much of brilliant generalship as of heroism, and provided a model for later conquistadors like Pizarro. The purpose of the expedition, it is often forgotten, was not primarily gold or plunder. Lust for gold was inevitable, but the initial lure to recruits was, as Díaz reminds us, "to conquer and settle". The search for land and Indian labour was uppermost in the minds of Spaniards. In his Fourth Letter (1524) Cortés declares it his duty "to make the best arrangements I am able for the colonization of this land", and adds that "this land is well suited to all k… ture". In the Third … the thorny problem of … was broached, and Co… the Emperor that he h… Mexicans to be enslave… The general was none … plunderer, but a … Spanish settlement. … buted to him by Co… came to get gold, … like a peasant", … out of context, since … to the Cortés of 150… arrived in America.

It is equally impor… Cortés of the charge… levelled against him by … Las Casas downward… massacre of natives at … defensive move for … must bear full respons… destruction of Tenoch… voked by a subordina… Cortés deeply regrett… massacres and disap… city—"the most beau… the world", as he had … it. The subsequent … Indian population wa… more to disease than … sion, and though a … may have been caused … clear that these were … of the conquest rath… berate acts of policy. … Cortés whom we see … initiating the servitude … Mexico shared with … comrades a disbelief … right of Whites to … races. Only a few … Bernal Díaz had info… ernor of Cuba that "… in accordance with th… nor of the king that … free men slaves". … Cortés directed his … make a scrupulous … question that had been … conscience: "whether … property in Indian … the royal official Ale… later in the century … the level of culture of … he drew directly on … Letter, which report… people live almost like … and considering that … far from the knowledg… cut off from all civili… truly remarkable … have achieved". A … compares favourably … works of Las Casas.

Cortés needs to be … his enemies, but … friends. Like Gordon … was a preaching ge… tors, and the accou… graphers, give gene… of his sermons. But … liefs do not excuse … of Spain's imperial … image of a spiritually … military gifted conqu… to make Cortés a her… ialist myth, and has … blurred over inot… failings (carefully … official life by Gom… participation in such … crimes as murder.

This new translation … is very welcome. A … taken pains to arriv… Spanish text from … Apart from minor … is modern and; than… The notes, put togeth… give helpful informa… and places. … prefer to stick to the … Morris translation, … of the alarming pric… volume.

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…icasso from ten to twenty-two

…N-EDUARDO CIRLOT :

…sso : Birth of a Genius

…pp including 971 illustrations. … £12.

…he spring of 1970, Picasso donated …he Picasso Museum in Barcelona …ast collection of juvenilia, … a few later works, which …ad kept together over the years …trusting them to the care first …is mother, then of his sister, in …r Barcelona apartment. To quote … author of this new contribution …he Picasso corpus:

> …he donation consists of 213 oil-…intings on canvas, board and …her materials, 681 drawings, …stels and watercolours on …per, 17 sketchbooks and …bums, 4 books with marginal …etches, 1 etching and various …her objects. Fourteen canvases … painting on wood, and 504 of … drawings, have another work … the back, and we still have to …d the 826 pages of drawings in … sketchbooks. So Picasso's generous gift comprises more than …00 works, with dimensions …ying from less than 10 by … to 197 by 249.5cm.

…Eduardo Cirlot has at this … undertaken only to give a …rous sampling of the largely …blished documentary material, …ng to Picasso's early formation … artist, which is now available …tudy in Barcelona. Not even …f the drawings and paintings …uestion are reproduced. Vir…y all the works included in …donation date from the period …1903—that is to say, when …so was aged between ten and …ty-two and was living either in …ga, Corunna, Horta de Ebro, …rid, Paris or Barcelona. How…, there is a final, small and … later group of ten works …ted in the summer and …n of 1917 in Barcelona, …er. Picasso had followed the Diaghilev Ballet in order to pursue the courtship of Olga Kokhlova, who was to become his first wife. This impressive ensemble of works is triply interesting because of its predominantly Spanish character, because it enables one to study as never before the many sources and influences which the young Picasso consciously drew on in order to further his artistic evolution, and lastly because it underscores his extraordinary versatility right from the start and shows how early he became involved with themes such as love-making, bull-fighting, animals and the human comedy which have recurred in his work ever since.

Of course these early drawings also provide evidence of Picasso's affection for and sympathetic interest in human beings of all classes of society. They tell, too, of his enjoyment—above all as an observer—of life as it is lived at any given moment, of his quick perception of telling gestures, grimaces or facial expressions, and of his ability to create a sense of movement and flux by a coherently detached and extended positioning of limbs in relation to bodies. More interestingly, perhaps, one can observe how tenaciously Picasso went on drawing from live models, perfecting his handling and sense of composition by concentrating on similar poses, and how frequently he turned for guidance to classical sculpture and works by older masters.

Picasso thus enjoyed the double benefits of a strict academic training, initiated by his father, coupled with the adventure of self-tuition. Yet throughout these early works there also runs a revealing tendency—unmistakable even in works executed before he was eighteen—to caricature and mockery, which is mordant rather than malicious, provocatively humorous rather than monstrously cruel. To these drawings one may therefore trace the origins of those physical distortions and dislocations which Picasso has increasingly forced on his personages during the past forty years. Furthermore, the incisive vision, vitality, realism and technical excellence which characterize these early works are so unmistakable and surprising that one cannot help comparing the past with the present and wondering whether, in his long creative life, Picasso has lived up to and continued to make ever fuller use of his once undoubtedly exceptional powers.

Mr Cirlot has written a simple schematic commentary to the reproductions in his volume. Nothing he says is of special interest or significance, though his praise is repeatedly fulsome, and he has certainly failed "to study the development" of Picasso's early works from either the technical or the stylistic angle. Mr Cirlot's judgment of the artistic worth of some of these juvenile efforts—many of them clumsy—is curiously aberrant, as for example when he remarks that Picasso's portrait of his Aunt Pepa (1896) "is without a doubt one of the greatest in the whole history of Spanish painting". Yet on the other hand there is something worth thinking about in the unexpected comment:

> An artist like Picasso, who has worked seriously, continuously and intensively within the traditional system, can, and does, invent any variations he likes on the form of his subject, on the impression of space which the eye receives, and on the natural relationships of colours one to the other. But he could not be expected completely to deny the forces that had moulded him, or to turn his back on his father's memory. This is the reason for the contradictions in Picasso. . . . There is a Picasso who keeps his work representational out of loyalty to the great ghosts of the painters of the past. But there is another Picasso who distorts this very representation in rebellion against these ghosts, and perhaps also against the whole universe, against the power that gives us life and takes it away, that never fails to give us pain to go with pleasure and hate to go with love.

When one has measured the considerable range of human types, situations and feelings in these early works, as well as the visual curiosity and verve of the young artist's execution, and then looks again at the deliberate coarseness, technical laxity and repetitiousness which prevail in Picasso's work during the past four decades, it seems justifiable to ask whether in later years Picasso has not thought more about enjoying his own cleverness, inventing variations for their own sake, and rebelling against ghosts rather than about the human, visual and formal significance of what he was putting into his art. Even an experimental, formally innovatory and crudely expressive drawing like the large "Gored Horse" (1917) reproduced by Mr Cirlot looks masterly beside similar subjects treated by Picasso since 1950.

As an art-historical compilation, *Picasso: Birth of a Genius* is neither thorough, reliable, nor even adequate. True, a definitive catalogue of the entire donation will appear some time during the next five years, and meanwhile we are being offered facsimile editions of the sketchbooks. But the latter are expensive and not easily available for consultation. It is therefore sad to find that Mr Cirlot has included only one page of drawings out of fifty in the second Corunna sketchbook. He might also have provided more information about each drawing reproduced in the "catalogue" at the end of his book, which turns out to be no more than a check-list. Signatures and inscriptions are not transcribed, while there is no mention of which sheets are double-sided. Nor has Mr Cirlot made much effort at cross-referencing between these and other known works by Picasso, and when he does so his information is apt to be erroneous.

Thus Plates 239, 902, 903—here dated 1903—correspond (in reverse) to the group of two struggling figures which are the subject of the pastel "The Embrace" of 1901, last seen at an exhibition at the Galerie Beyeler in Basle in 1967, and have nothing to do with—as Mr Cirlot suggests—the two tenderly amorous nude figures in a painting of the same title, executed in 1903, in the Guillaume-Walter Collection in Paris. Had Mr Cirlot taken note of the inscription "a Malaga" on the drawing of Plate 902 he could have avoided this confusion, for Picasso went to Málaga at the end of December 1900. It also seems perverse of him to describe as a sketch for "The Embrace" a scene of a naked bearded man beating a nude woman who is cowering on the floor. Lastly, there is no reason to entitle a composition (no 937) "Three Figures" when an inscription in Picasso's own hand identifies it as a group from a wall-painting of the Ste Geneviève series by Puvis de Chavannes in the Panthéon.

For study purposes, this volume is of limited but nevertheless genuine usefulness pending the publication of the donation as a whole. However it will fully justify its own publication if it serves in the meanwhile to draw attention to the Picasso Museum in Barcelona, where the public can view the donation as an ensemble, presented in an outstandingly tasteful installation which allows each piece to be examined and enjoyed for itself.

…oggy nights in Yorkshire

…AGLAND PHILLIPS :

…tkinson Grimshaw 1836-1893

…bered pages. Kirkstall, … Lautrec Photo Litho. £12.

… the Ferrers Gallery held an …ion of paintings by John …on Grimshaw which was al… the first sign of organized … interest in him since the …ial exhibition at Leeds in … In the preface to a small book …hed by the Ferrers Gallery at …time of the 1970 show, …opher Wood wrote of Grim…as, "after half a century of …te neglect", standing now as …f the most admired of Victorian painters". Certainly if fame …e judged by auction prices …haw's place is secure. Yet he …s all too little known: today's …rices have been reached with …mum of public acclaim for the …res or even of awareness of …maker's name. And to some who … a little of him, Grimshaw is … minor Victorian provincial. … work is understandably to be … in the galleries (though not …lum) of his native Yorkshire …ardly to be counted on elsewhere. A first impression can indeed suggest that he only ever really … thing, though it is undeniable …e did that extremely well. As …agland Phillips says in his …duction to this set of fine folio … "there is in art nothing like …haw's luminous fogs". One … unhesitatingly go farther and … that no other artist—Whistler …—evokes the Victorian urban … as persuasively and vividly as … and Whistler owned to having …sidered myself the inventor of …rnes until I saw Grimmy's …lit pictures".

…r Grimshaw is very much more … the painter of fog, even of a …ntly late-Victorian fog. Though … is characteristically a haze …ng in many of his best urban …scapes, so that the eye cannot …rate far into them (how different from the universal focus of Holman Hunt or Ford Madox Brown), the sources of light are usually quite explicit; in particular Grimshaw was fascinated by the contrast between a cold, sometimes brilliantly white or silver moonlight and the warm orange-yellow of street and house-lamps which look in comparison fragile and easily snuffed out. These lights never mingle or merge even when reflected in the surface of a harbour or a wet street; there seems permanent opposition between them. And even without the moon, as in the fine scenes of Liverpool in the Walker Gallery, the evening sky is glumly powerful enough to subdue human lights into insignificance. In these pictures the range of tones is reduced even beyond Grimshaw's normal habit, and one can all the less escape being held by the vivid emerald green eye at the vanishing point of the emphatic perspectives. It seems to be a light in a coach or omnibus coming straight at the viewer, but that tells us nothing: there is no pictorial explanation of the alien speck of brillance; it is just the most intense point in the mystery.

Mystery is never far from Grimshaw's painting, which does not invite exploration beyond the surface. So it is a mistake to think of his pictures as, in Mr Wood's words, "a visual counterpart to the novels of Dickens" (what in any case would that be?). In one of the most beautiful of those reproduced here, "Scarborough Lights"—surely an outstanding impressionist painting by any standards—one might suspect irony in the title, for the lights of the town itself are mere pink dots in a greyish green haze of cliff, while the light overall is again the moon, typically seen full and centrally so that boats and tackle in the foreground are in deep shadow, except where the same mysterious emerald light is now seen to be cast by the moon itself on a capstan and the unexplained figure of a girl. Another remarkable Scarborough picture is "Burning Off", in which the blaze from a burning tar barrel (set up to warn shipping that it is too dangerous to enter the harbour) is powerless against the destroying sea, which is a livid greenish white beyond the black figures on the shore: it is a picture full of menace, but a motiveless, unaccountable menace into which there can be no inquiry. Even in such a picture as "Home Again", whose title obviously invites comparison with many Victorian story-telling pictures (one thinks, for example, of Arthur Hughes's "Home from the Sea"), and in which the human situation is both central and unambiguous, what Grimshaw gives us is not an invitation to think or inject feelings into a scene which the picture suggests or prompts us to fancy, but simply the immediate contrast of the two homely and unglamorous figures dark in the foreground, with the huge apparatus of fishing nets and ships' masts against the impenetrable depths of haze and a sky which, calm enough at the immediate moment, tells of nothing beyond it.

Grimshaw is probably a particularly difficult subject for accurate reproduction; but the Lautrec company has done a magnificent job in producing these large prints (the picture area measures nineteen inches by thirteen, which means a reduction varying from a third to a little less than a half); they are very well worth framing by that large majority who cannot afford an original. It is perhaps a pity that the selection is exclusively of night scenes: the rather poor picture of Rouen, in which the artist does not seem to have been very interested, could well have been spared for one of Grimshaw's haunting autumnal lanes full of an intense glow of warm afternoon light. Mr Phillips's introduction is illustrated by pencil sketches, some of them related to the reproduced paintings, so that one can see from how scrappy a drawing Grimshaw sometimes worked and how vivid his visual memory must have been.

Studying these reproductions at close hand confirms a hunch that Grimshaw is one of the most interesting and original English landscapists since Turner: to bring this out we could do with a full critical account of his life and work—soon enough to wake up the national collections before America takes all.

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The formation is announced, under the above name, of a new British publishing house in London, at 3 Henrietta Street, WC2, as the associate company of Jossey-Bass Inc., of San Francisco and Washington.

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The London company will be under the control, as managing director, of John Harvard-Watts, who recently retired from Tavistock Publications, which he founded and of which he was managing director for twenty-five years. The Chairman will be Allen Jossey-Bass (USA), founder and President of the American company. Diana Burfield who, before her resignation last summer after seventeen years with the imprint, was editorial director of Tavistock, will join the board of the new company and will act as adviser on editorial matters.

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TIMES PAST — THE TIMES

T·L·S

72nd Year — 2 February 1973 — No. 3,700

Viewpoint

BY ALAN PRYCE-JONES

PEOPLE who travel by train in the United States are much admired. They have to be rugged, and supported at the same time by a great inner calm. They also, if they travel with more than one small case, have to be extremely strong, for there will be nobody to help them carry the luggage. I was not surprised, therefore, when a young couple recently arrived in Rhode Island from California, a couple young enough to support the role of pioneer, asked if they could be taken as a special treat to Providence, so as to see, for the first time, a train in motion. They returned thoughtful and half-nerved to the rigours of actually travelling in one.

Myself, I have lately been by train to Washington, to the inauguration of President Nixon. As Bob Hope phrased it, in perhaps the least tactful joke ever made on a public occasion, I wished to see Richard the First turn into Richard the Second.

The smart train from New York to Washington is called the Metroliner. It is slinky and silver, and it runs more or less to time. There was rain in the air when I arrived, which, in Washington, means no taxis on the ground; for Washington is a city of officials, and therefore of chauffeur-driven limousines: they or shanks's pony limit the possibilities of movement in an area equally virgin of public transport and parking space.

Some 50,000 out-of-towners were crowding in; there were to be receptions for the President and the Vice-President, concerts in support of Nixon policies and in muted protest. The sophisticated, remembering the glamour which attended President Kennedy's inauguration, were full of warnings. The receptions would be unspeakable, the concerts corny, and as for the inaugural speech and the parade, who would think of attending them live in a killing wind?

Well, it is all over now, and so, in prospect, is the Vietnam War, and President Johnson is dead as well. On the return journey I had much to think about.

Take the inaugural speech. Americans are not very good at ceremonial occasions, which are vaguely thought to be undemocratic. However, a record amount of Republican money had been spent on the occasion, and so we were treated to much wind-blown red-white-and-blue. A Republican list fell with a long exordium, in which he found it hard to make up his mind whether to address the Deity in the second person singular or the second person plural, and so tried both. A Rabbi, who had taken the precaution of walking not riding, from his hotel in order to preserve the Sabbath inviolate, attracted some criticism by choosing a blessing prescribed by the Talmud for a king and his court.

What we had come to see was the President, the vice-president, and their smiling, anxious ladies above all the President, bravely standing there protected from the wind only by a dark suit and the heavy pancake make-up inflicted on world leaders obliged always to look in public, as a gossip-writer once wrote of the late Aga Khan, bronzed and fit.

With the President before him in the flesh, a foreigner has to sort out multiple emotions. Pressed to one extreme, he is looking at the man whose enemies decry him as a Tiberius from the boondocks. At the other, there stands and speaks a lover of peace who is also the embodiment of sober sense in a flustered society.

Any foreigner of good will must wish to approve the President of the United States. Not only is he the most powerful citizen in the world, he also represents much that is generous and likable. There exists in the United States an organization called without irony Big Brothers, which tries to watch on an individual basis over the interests of the young, by allocating to each child in need a grown man. In a nation naturally given to big brotherhood, the President is the Biggest Brother of all; to the outside world, a high, weighty and maddening vocation.

In fulfilling it, President Nixon has not pleased his own people. His supporters go out of their way to insist that nobody much likes or trusts him, while his detractors lose all feeling for proportion in their attacks on his personality. Watching that much-caricatured face in action, one seeks a clue. But the memory of a thousand angry scribbles obscures his real features, the most striking of which is not the nose but the absence of lips.

What he says is perfectly all right: it seems, on this occasion, a pity to build his message round fugal variations from President Kennedy's most familiar rhetoric, but it is certainly right to avoid any note of triumph at the prospect of peace. As he speaks, half-audible murmurs of protest can be heard in the background, but those who have come to Washington in order to demonstrate against the war do so quietly, even if later, during the parade, some of them throw eggs at the President's car.

The President stands out as a curiously lonely figure. A day or two later, when the death of President Johnson is announced, he seems lonelier still: for it is unusual for there to be no surviving ex-President.

And a fresh train of thought is laid. When he was in Washington, President Johnson, like his successor, earned more kicks than ha'pence. Now, in death, he has become a father-figure. His virtues, like his faults, were outsize. He could be crafty, generous, sentimental, courageous, deceiving, on a heroic scale: what he could not be was amenable or consistent.

He possessed, throughout, the feeling for people that his successor lacks. And that he should have died almost simultaneously with the end of the Vietnam War—or what looks like the end—was ironic, not only because he would have wished to be a man of peace, but because it called back into review the past ten years of American history, asking with new emphasis the question: Was it worth it?

There is nothing fresh to be said in answer to that question. But, as this disastrous war slips into historical perspective, it will, I think, be seen that the reactions of government and people in the United States followed a pattern which need not surprise a nation like our own which filled the same pre-eminent position of power in the nineteenth century.

Read Jasper Ridley's *Palmerston*, and you will see how hard it is to point a superior finger at other governments' conduct of Asiatic wars. The Opium War of 1839 was properly denounced at the time as unjust and iniquitous. Much defensive oratory was lavished on the fact that Great Britain did not defend the traffic in opium; but Macaulay was nearer the mark when he stated that the Chinese, in trying to suppress the evils of opium, "had committed an even greater evil—an interference with private property and free trade".

Highhanded, grasping and double-faced, Palmerston encouraged and prolonged an unprincipled war waged, in order to open a Chinese market for British trade. Moreover, if the Chinese despised the European as a barbarian, the European replied in kind, and with violence. "It was a common occurrence", Mr Ridley writes, "if a Chinese annoyed an Englishman by making a noise in front of his house, or in some other way, for the Englishman to seize him and flog him without more ado."

Again, a year or two earlier there had been sad events in Afghanistan, when the Emir, Dost Mahommed, a good friend to Great Britain, was imprisoned and his enemy Shah Shuja installed in his place. That Shah Shuja, "an exceptionally vicious despot", maintained in power by a British army of occupation, and that the best-informed British official on the spot had been overridden by conflicting advice, was concealed from public opinion at the time by the simple device of suppressing the relevant despatches.

These scandals are ancient now, but they should be remembered whenever we feel tempted to adopt too strong a moral line against contemporary American policies. The realities of power, the threats of monied interests, the helpless reactions of well-meaning people, do not change much from century to century. We may read today with revulsion Palmerston's memorandum to the Duke of York's military secretary in 1823, in which he submitted "to the consideration of his Royal Highness whether *200* lashes might not be deemed an adequate punishment for a *small* offence" (the italics are Palmerston's). We may be horrified by the savage repression of slave riots in Demerara a year later, the reaction of *The Times* [illegible] ber 29, 1857, when it deem[illegible] razing of Delhi, and added [illegible] tree and gable-end in it should have its burden in [illegible] of a mutineer's carcass". wonder at the Duke of Ca[illegible] choice of words at that ti[illegible] he said in a public speech: that no undue leniency adopted, I am sure th[illegible] country will support [illegible] have the manliness to in[illegible] punishment." But there is re[illegible] in the conduct of the Viet[illegible] which cannot be anticipated[illegible] own official reactions to [illegible] situations when it was [illegible] wielded overriding power.

The same applies to inter[illegible] cies. Now that the word "[illegible] in its American connotation[illegible] come a dirty word in the [illegible] States, we may scoff at the [illegible] posed by Governor Rock[illegible] John Mitchell, and others to [illegible] law and order to the crim[illegible] cities of America. But it is [illegible] very long since we allowed [illegible] land 223 offences punish[illegible] death, yet with a discretion[illegible] sentence so that "a judg[illegible] before him two men guilty [illegible] same offence, might sentence [illegible] be hanged and the other to [illegible] imprisonment".

These corruptions of lo[illegible] because ill government, [illegible] based on a theoretic demo[illegible] not, breeds rival oligarch[illegible] willing to be convinced that [illegible] represents the best interest[illegible] people. And the people tha[illegible] with shining exception, [illegible] much care; so long as their [illegible] are filled and their sense of [illegible] pride not unduly outraged.

To their credit, a very lar[illegible] ber of American citizens ha[illegible] about the conduct of nation[illegible] ness since President Kenn[illegible] assassinated. "They have c[illegible] tensely about Vietnam, [illegible] and the rest. And, if find[illegible] care has appeared to flag a[illegible] is because the machinery for [illegible] changes is blocked by vari[illegible] valents of Castlereagh and [illegible] ton, inspired by a conviction [illegible] ing best, and of possessing th[illegible] liness" to inflict on those [illegible] differently the necessary [illegible] ments.

After a few days in Wash[illegible] found myself again waiting [illegible] rain, now a slow downpour, [illegible] which never turned up. I [illegible] Metroliner, and spent an hour [illegible] railway station eating dried [illegible] limp bacon while waiting for [illegible]

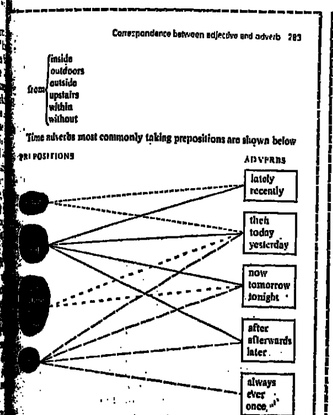
The President's lipless face [illegible] the front page of the paper [illegible] lined and craggy mask of [illegible] Johnson. History, for the [illegible] was suspended, replaced [illegible] purely human problem of [illegible] accommodate the ruins of [illegible] pair of human hands. It was [illegible] no business of mine, I reflected [illegible] I was a mere guest in the [illegible] And I picked up a novel as the [illegible] slid north into Pennsylvania.

donnish notes

Pleasantly surprised we were, turning the pages of our programme at the Mayfair Theatre, to come upon a passage from John Lawlor's *The New University* (1968 £2.00), learned words indeed, but not at all out of place in the world of *The Philanthropist*. Now John Lawlor has given us more good reading in Higher Education: Patterns of Change in the 1970s (£2.25), greeted by the *TLS* reviewer as a near miracle (exceedingly well written. Perhaps this book, too, will be quoted in *The Philanthropist Returns*. So searchers after the truth and entertainment, theatre-goers or dons, will not be disappointed.

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All the English that's fit to speak



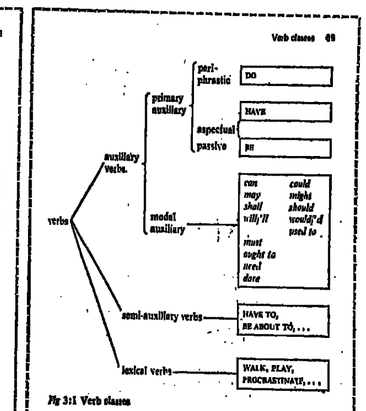


Fig 3:1 Verb classes

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... opens *A Grammar of Contemporary English* with feelings of admiration, gratitude ... misgiving. Its importance will ... points to all students of English. ... it will be obvious to many ... simply from its title and ... the reputation of its leading ... According to the blurb, ... "the fullest and most comprehensive synchronic description of ... grammar ever written". ... claim is true: existing reference ... are either based on historical ... ples (in the sense of the *OED*). ... Otto Jespersen's *A Modern English Grammar*) or else they are ... or more selective, or both. ... a gap which needed filling, ... Ralph Quirk was undoubtedly ... best man to try to fill it. ... work has also found an ideal ... ther. In the past ten years ... mans have made a major contribution to linguistic scholarship ... through Professor Quirk's own "Longman English Language Series", to the ... of English linguistics in par... they are also among those ... whose prices remain ... ble. Admittedly the present ... is not as long in substance as ... number of pages may suggest; ... many tables and diagrams ... moreover, every section title, ... tion title and subsubsection ... —and almost every example ... ples its own separate line. But ... have been an editor's and ... 's nightmare, and the price ... very fair.

... these felicitations, how ... one wonders if there can ... have been time to do the ... erly. Of the three subsidi... authors, Geoffrey Leech has ... out four books of his own ... 1966, and Sidney Greenbaum ... (one in collaboration with ... Quirk) since 1969. Jan ... has produced two, plus one ... in collaboration with Profes... Quirk and a fourth with another ... Even Professor Quirk has ... a small volume of col... ... essays in the past year. These ... tions are naturally die... ... the jacket. But are they quite the sort of recommendation we want? Large reference grammars cannot be dashed off in the way that some scholars believe other books can be dashed off. Would one not expect the authors to have devoted several years (the past five, dare one say?) to the composition of this book alone?

Feelings of both sorts are confirmed in the outcome. In certain basic ways this *Grammar* is sound and good. First, it has very few contentious or inaccurate examples. We should hope not, the readers may say. But in the past decade many linguists have grown careless; instead of collecting data they have simply tapped (or affected to tap) their own intuitions. If others disagree with them then the poor chaps must speak different "dialects". Professor Quirk has always fought against such habits, and through the Survey of English Usage (which he has been directing since the beginning of the 1960s) he has formed a better knowledge of what people actually do write and say. Though the examples used here have not explicitly come from the Survey's archives.) Of course no grammarian works by observation only: he has to predict that certain things will be unacceptable, certain constructions ambiguous or not ambiguous, certain forms related or unrelated in meaning, and so on. For this he is forced back on his judgment. ... But throughout this *Grammar* subjective judgments are both rarer and more reliable than usual.

It is also genuinely comprehensive. So far as one can check, few important constructions or uses of individual words have been omitted. Here, the authors' background will have helped. Although they are now in widely separate universities they were all associated with the Survey at the time the *Grammar* was planned and they have clearly made good use of this experience. It is not easy for four people to know exactly what the others are meant to be doing, or in what detail they are doing it. The unity of this *Grammar* is a tribute to the way in which the Survey itself was conceived.

These are the virtues which, in a sense, could have been guaranteed beforehand. There are others too: for example the proof-correcting is impeccable. But in less mechanical respects the authors should have done their utmost to transcend their training. What, first of all, are the objectives of "a grammar"? The question may seem philosophical, but the answer has immense practical consequences. According to Noam Chomsky, a grammar is a theory which is intended to provide explanations. You note what people say and what they think is acceptable or unacceptable; but you also try to discover why. This leads to a set of generalized grammatical rules, which interact both among themselves and with external factors. This view is common to many theoreticians, regardless of the particular form of explanation which they favour.

An older view is that a grammar is at root a classification. Typically, this involves at least two hierarchies: one of "units" (the hierarchy of Word, Phrase and Clause is the best known instance), and another of "classes" (for example, Noun Phrase and Verb Phrase, Noun Phrase with Premodification and Noun Phrase with Postmodification, Premodification with Adjective and Premodification with Participle, and so on). The terms "unit" and "class" are those of the English theoretician Michael Halliday, who was a colleague of Professor Quirk until 1970. But "grammars" of this kind have been familiar since the Alexandrians.

The difference between explanation and classification can be shown by many examples throughout English syntax. Take the case of Subject-Verb agreement. A classifier would simply go through each possibility in turn: Plural Verb with Singular Subject (*The police were delighted*), Singular Verb with Coordinate Subject (*The form and the interpretation of grammars is very complex*), and so on. He would list engaging specimens of each, and perhaps make anecdotal comments under certain headings. The Survey may well have developed just such files at some stage in its history.

But this would leave the real work to the reader. What, he asks, are the principles behind this usage? Obviously there are some: we do not say *John were delighted* or *Jack and Jill is happy*. But the old schoolbook rule (Singular with Singular, Plural or Coordination with Plural) cannot be adequate. According to Professor Quirk and his colleagues, this is indeed one of the explanatory factors. But there are two others which can go against it and against each other. One is based on "proximity": with *no one* as the grammatical Subject we can still say *No one, even the Jones's, were pleased*, the reason being that the Plural *Jones's* is nearer to the Verb. The other involves the "notional" referent of the Noun Phrase. *The audience* is grammatically Singular, but it refers to a mass of people; hence we can say *The audience WERE clapping* as well as *The audience WAS clapping*.

This is excellent stuff, and just what some of us consider grammar to be about. Unfortunately, it is a rare instance in this volume. The entire chapter on Adverbials (or, in Survey terminology, on "Adjuncts, Disjuncts, Conjuncts") is a classification and little else. First it establishes its main syntactic classes: *naturally*, for instance, is one sort of Adverb (a "Disjunct") in *Naturally he'll come* but another sort (an "Adjunct") in *Do it naturally*. For this the authors use positional and similar criteria: for example, an Adjunct cannot come initially before a Negative (we would not say *Gadly they didn't do it*).

From then on each class is in turn subdivided: *badly* is a "Manner Adjunct", these being themselves a subclass of "Process Adjuncts". The definitions are "essentially semantic". The "Process" class, which also includes phrases such as *airmail* in *He sent it airmail*, "define in some way the process denoted by the Verb". In this they differ, say, from "Downtoners" (*slightly* in *I know him slightly*) which "have a lowering effect on the force of the Verb". Often the authors note that there are overlaps: the ambiguity of *naturally* has not escaped them. Often, too, they add syntactic comments under individual headings: "Position of Additive Adjuncts", and so on. After 100 pages the chapter ends and the reviewer reaches for his decanter. It is a grammatical technique which any ancient or medieval school grammarian (Donatus or Alexander of Villedieu) would have understood and delighted in.

Perhaps this is being unfair, though. One must establish classes; if not, how is the work to be organized? And this is, of course, a *reference* grammar—a book to be consulted for information, not necessarily read for enlightenment. Naturally, it will take insights from syntactic theory. Grammarians have taken insights from many schools of theorizers (the Stoics, the ancient Athens, the Modistae in medieval Europe, the transformationalists in modern Massachusetts) over the millennia. But the theorist's and the grammarian's aims are different. Moreover, the former can do little unless the latter has put in the spade-work for him.

Such, indeed, might be the authors' defence. There is a kind of *grammatica perennis* which survives and has to survive simply because it is, in fact, necessary and useful. One may also applaud the use of specific sections. Few books say anything about sentence connexion—about the use of ellipsis in conversation ("*Where's John?*" "*In the garden*"), about the precise roles of cohesive devices (*Then he tried blowing. AGAIN he failed*), and so on. Here we have a whole chapter on it. This again is a classificatory survey, but what else was possible? One hopes that it will jolt theorists (transformationalists especially) into paying more attention to these patterns.

Nevertheless, there are times when classification goes too far. The section on coordination lists what are called "the elements that can

be ellipted in coordinate clauses"; thus an Auxiliary is "ellipted" in *Mary has passed and Peter [has] failed*, the Head of an Object Noun Phrase in *I want fried potatoes but he wants mashed [potatoes]* and so on. Indeed the list can be extended. As it stands it does not include *of*-phrases *(I'll come on the 1st of September, and Peter on the 2nd [of September])*, or parts of subordinate clauses *(John sings when he's drunk and Peter when [he's] not [drunk])*. One could go through every possible structure cataloguing more examples.

But this would be a fatuous exercise. Again we need a rule which will account for what is possible and explain what is not. Chomsky and others have not altogether found one (that must be admitted), but here there is no hint that anyone has tried. Nor is the problem just one of ellipsis as defined by the authors. The Auxiliary is "ellipted" in *John could sing and Peter [could] play the piano*. But it is not so, it would appear, in *I could sing and him play the piano*: we should only speak of "ellipting", according to the beginning of this chapter, if by restoring the "ellipted" elements *(I could sing and him could play the piano)* we obtain a sentence which is itself acceptable. Despite this, are the constructions really different?

Hierarchical grammars also create problems of overlap. *By bus* is a phrase with preposition *by*. So, apparently, is *by disappearing*. By contrast, *when I visit London* is a clause with Conjunction *when*. So is *when visiting London*, although the clause is then "abbreviated". The test, presumably, is that we cannot say *when Saturday* (Conjunction with Noun Phrase) or *by I leave* (Preposition with Finite Verb). But what is *after leaving*? The authors classify it as a clause, "abbreviated" as against *after I left*. But why is it not a phrase instead (compare *after Saturday*)? None of the distributions is unique. *On* and *in* are temporals which go with *by* (compare *on leaving*). *While* goes with *when*, and *before* or *since* both go with *after*. Why say, indeed, that there are four constructions (two phrasal, two clausal) instead of simply three?

Given that *after* with Participle must be *EITHER* clause *OR* phrase, then perhaps one would decide likewise. But is this the right question to ask? Surely the distribution of the relevant items (*when* with Finite Verb or Participle, *on* with Participle or Noun Phrase, *after* with all three) is more real than the distinctions of unit (phrase v clause) and of class (Preposition v Conjunction) which the grammarian imposes. Throughout their work the authors do note certain types of gradience and overlap, and some of their best tables are those which show a slide from one distributional pattern to another. But *on* and *after leaving* will not have been a practical worry to the Survey. In the event they are classified six chapters apart.

At a different level, classifications also lead to problems of terminology. Over the years, the Survey staff will naturally have developed many private labels; any close-knit group of scholars would do the same. But were they really suitable for this kind of book? The reader will have realized that it is no use looking up, say, "Sentence Adverb" in the index; Professor Quirk and his colleagues do not use it. Nor is the entry "Adverb" any help: it does not even have the cross-references "*see* Disjunct" or "*see* Conjunct". One must therefore fish for individual words—perhaps the entry "*naturally*, attitudinal disjunct" might be thought to mean something. Alternatively one has to search for the relevant chapter (which again is not called "Adverbs" and is not indexed under "Adverb"), and read its introductory section, before one can find the reference one wants.

This is not some spitefully hoarded instance. The reader will look in vain for "Gerunds", "sequence of tenses", "real" and "unreal" conditions, "strong" and "weak" forms of Verbs, "Mood", "parataxis", "historic present", "Past Participle", and many other familiar terms. Perhaps it is more logical that in *Eating people is wrong* the first two words should be classed together as a "Nominal *-ing* clause". Conceivably it is better if the two halves of a coordination (*John* and *Peter* in *John or Peter*) are referred to as "conjoins". To the authors, maybe, the Noun "a conjoin" has the same aesthetic attractions as the Verb "to ellipt". But the established terms are the ones which users of this grammar are going to expect. Why write a work of reference in which it is made so very difficult to find things?

If the terminology is a nuisance, the index in general is a curse. First, it does not refer to pages (as it should) but to sections: a "section" can be anything between a few lines and about three pages. The object, conceivably, was to save time on a second edition; bluntly, the convenience of readers is more important. In addition, the section numbers are not included in the page headings. One has to leaf through the volume constantly scanning up and down.

A comparison with other indexes would have suggested that it is also much too short. To pick one example at random, the revised syntax and stylistics volume of the *Lateinische Grammatik* (Leumann-Hofmann-Szantyr) has a subject index of twenty pages in two columns, and a word index of forty-seven pages in three columns, for a text of 842 pages. This volume has a combined subject and word index of only twenty-eight pages in two columns, for a text of 1,081 pages. Professor Szantyr's book may actually be longer, but it includes detailed references to the literature (which this does not). One is reluctant to believe that English grammar has a less fascinating range of topics than Latin grammar.

In fact, the index proves deficient both in conception and in execution. There are many omissions. A distinction is made at one point between "open" and "hypothetical" conditions: the latter has an entry, the former not. The main section on Subject-Verb concord is referred to, but there are at least six passages elsewhere which are not. There is no entry for "invariable nouns" or for "irregular plurals" (both used in section titles), and no reference to the chapter on the Verb phrase under "Verb phrase". These are a typical selection from examples casually noted.

Other topics are more systematically ignored. According to the blurb, the *Grammar* gives "careful attention to the features distinguishing . . . American and British English". One would like to check this, but the index entries for "American English" and "British English" refer only to their existence. The entries for "formal" and "colloquial" do the same, though again there are many valuable remarks throughout the book. Other entries are inadequately subdivided: thus the entry "plural" makes no division between inflections and syntax. In general, it will be difficult to use this *Grammar* unless one has first made a very thorough study of its contents. Even then many bits of information will be lost.

This is a pity. By its light[...] a good book and it could, [...] be a fruitful book. Alread[y] example, it seems a [...] source of research project[s] hopes that a second edition [...] set in hand as soon as the [...] journals have had time to [...] But could not the index [be ex-] panded and redone at once? [...] the authors themselves it [...] prove a most important [...] would throw up many minor [...] cations, gaps, undefined term[s, dis-] crepancies in usage, remarks [...] chapter which would be be[tter in] another—all of which a second [edi-] tion should iron out. They must [...] try to help us with their term[inolog-] ical innovations. Perhaps w[e could] persuade them to abandon so[me of] them, but for the rest we [...] need many directions of the [...] "sentence adverb, *see* Dis[junct]", "vowel change, *see* mutation" [and] so on. The normal allo[...] should also be mentioned [...] ically in the text. For all [...] comprehensive index is the [...] tial beginning.

The second edition is some[thing] to look forward to. But it is g[oing to] take a great deal of time; [...] cannot produce large book[s at] supernatural speeds. If Pr[ofessor] Quirk feels that he can, the[n] we beg him to come back to [...] He is one of the best scholar[s in his] field, and it really won't d[o to lose] him. If his colleagues are [...] busy at three other books, could they perhaps be persu[aded to] postpone them? They have [a duty] to the public to finish this [one].

To the Editor

W. H. Auden

Sir,—The testament to W. H. Auden's self-control (January 12) is all very well and good, but it seems to me to skip too lightly over the main point. This I take to be just that "darüber muss man schweigen" of Wittgenstein, about which your contributor himself, I feel, is too silent.

A most marked turning-point in Auden's thinking (to which, I entirely agree, he had long been moving) was reached in *The Sea and the Mirror*, where Prospero/Auden, echoing his beloved Kierkegaard, realizes quite clearly that now he is "Sailing alone, out over seventy thousand fathoms", and that if he speaks he will "sink without a sound/Into unmeaning abysses". He had "never suspected the way of truth/Was a way of silence". If he continues to "peg away at it honestly every moment" he may just, with luck, "perhaps by the time death pounces/His stumping question . . . be getting to know/The difference between moonshine and daylight . . .". And so he goes on pegging away at it, none better, but he can never now shake off that debilitating knowledge of his that words can never be the Word, that the Truth is Other, that words can at best only add up to what he called in his own works a "poetic fiction".

Of course he remains a maker, a magician, perhaps the most marvellous of all the magicians alive (if magicians ever die), and so again and again he defends his own magic against his own inner censor, reminds himself fiercely that "Words have no word for words that are not true" ("Words"). It is a wholly fascinating dialogue with himself that never gives up, has never given up, and that could be illustrated at length. And it is as closely bound up with his consciousness of being a Christian poet as with anything else. He states this very clearly in many places, notably in his essay "Christianity and Art", where he quotes another of his beloved authorities, Rudolf Kassner, to the effect that:

> Over against the metrical structures of the poets stand the Gospel parables in prose, over against magic a freedom which finds its limits within itself, is itself limit, over against poetic fiction (*Dichtung*), pointing to and interpreting fact (*Deutung*).

Auden comments: "I hope there is an answer to this objection, but I don't know what it is."

Many answers have been suggested, from Sidney's in the *Apology* to Arnold's in *Literature and Dogma*, and so on to Eliot, Collingwood and James, *The Principles of Art*, and *Scepticism and Poetry*, both of which influenced Auden), and more recently (and, I agree, brilliantly) John Bayley. All of these answers and/or elucidations are fascinating, but the problem remains. The imagination of the Christian poet is responding to an interpreted world, while the imagination of the non-Christian poet is itself interpreting the given world. This does *not*, in any real sense, inhibit the imagination of the Christian poet, or place it at any real disadvantage against that of the non-Christian, but, as I firmly believe we see in Auden's case, his sense of *Dichtung* and not *Deutung* can have a very debilitating effect indeed. It may even be said to make Auden the most treacherous of the clerks just because he is the most marvellous of the magicians.

WILLIAM T. McKINNON.

Norges Handelshoyskole, Bergen, Norway.

Sir,—In his enlightening review article on W. H. Auden's *Epistle to a Godson* (January 12), your reviewer pertinently speaks of critics "glumly reconciling themselves to the loss of *September, 1939* in its entirety and favourite fragments from other poems engraved in the consciousness of a generation" and further remarks that "no strong movement arose" to insist on the essential honesty of the early, though different, self Auden revealed in such poems. But this is no longer so. In Lillian Feder's *Ancient Myth in Modern Poetry* (Princeton University Press, 1971), she considers *September, 1939* as a poem fundamental in Auden's development and still powerful and moving in itself. She objects to critics' placid acceptance of Auden's omission of the seventh stanza from the version of *The Collected Poetry* of 1945, and presents a strong argument for the importance of this stanza and the poem as a whole. Furthermore she quotes and discusses stanzas which Auden removed from other poems, with equal appreciation for their value and with concern that the significance in the body of his work not be lost.

Although one book, of course, is not yet a "strong movement", the sections on Auden in *Ancient Myth in Modern Poetry* (this recent book has received considerable scholarly attention in this country but your reviewer may not yet have seen it) do take a strong position in establishing the very point your reviewer suggests critics have not made: the fundamental integrity of the "pluralism of [Auden's] personality" in the body of his work.

SEYMOUR REITER.

Department of English, Brooklyn College of The City University of New York, Brooklyn, NY, 11210, USA.

Fanaticism

Sir,—I wish to comment briefly on a passage in the review (January 19) of R. M. Hare's work, and on an important issue it raises. Noting the difficulties the "fanatic" poses not only for Hare but also for some other contemporary moral philosophers, the reviewer writes that "The 'plain man' would probably say that the fanatic presents a problem for psychiatry rather than moral theory; to have irrational ideals and to adhere to them to the point of self-destruction is a pathological condition".

But human behaviour does not come into the world labelled "fanatical" or "reasonable" by God or some other equally trustworthy judge. It is precisely *what* gets classified as "fanatical", *by whom*, and *why*, that constitutes—or ought to constitute—one of the central concerns of moral philosophy. No doubt it is more convenient for moral philosophers to pretend that moral behaviour—which is what they are presumably supposed to study—is typically reasonable rather than fanatical. But I submit that this premise, excluding fanaticism from moral philosophy and reassigning it to psychiatry, makes about as much sense as would excluding sin from theology, disease from medicine, or conflict from politics, and reassigning each to some other branch of learning.

This evasion of intellectual responsibility, so characteristic of the work of many modern philosophers, suggests a useful addition to Santayana's definition of fanaticism. A "fanatic", he said (as I remember), "is a person who, when he has lost sight of his goal, redoubles his effort." *Mutatis mutandis*, a [...] moral philosopher is a person [who,] when his goal comes into full [view,] relaxes, or even reverses, his [effort].

THOMAS S. SZ[ASZ].

State University of New [York,] Syracuse, New York 132[10,] [...]

Into Europe

Sir,—After being depress[ed by the] mistaken and insular utter[ances of] Alan Brownjohn (Viewpoint, [Janu-] ary 5), it was a joy to read the [stir-] ring words and cogent argu[ments of] Graham Hough (Viewpoint, [January] 12).

From an early age I have [felt my-] self a European, having [...] one. I first crossed the Ch[annel in] 1927 and have lived in [...] for some twenty-five years, [...] tedly in part in Finland, Sw[eden and] Greece, which are not al[ways con-] sidered, even by their [...] to be part of "Europe". [...] people I have gone native, [...] I have become an expa[triate, al-] though I have never been [...] from the British realm [...] quished my British citizen[ship. I] have also lived in the Unit[ed States,] the Far East (Singapore and [...]) and South America (Brazil). [...] this, in the opinion of many [...] tants of the British Isles [...] to say the United Kingdom [...] garded as an irredeemable [...] amounting almost to [...] disenfranchisement. Had I remained all my life in my native Cornwall, I should, I am sure, be regarded as fully qualified to sign letters of protest against "joining Europe", even those issued by people in the world of learning and the arts.

To make my own particular point, I am quite satisfied that Italy, the country in which I reside, has gained enormously and lost nothing by being a member of the European Economic Community, known in England somewhat disrespectfully as "The Common Market". Why should we not gain, too? As Professor Hough has said, we have lost fifteen years, but with goodwill and intelligence we ought to be able to close the gap in a relatively short time.

RONALD BOTTRALL.

Via delle Quattro Fontane 16, 00184 Rome, Italy.

Theologians and Pastors

Sir,—I wish that someone with more authority and greater credibility (the Greek word for an actor is *hupokrites*) had taken [t]o Cardinal Heenan (*TLS*, December 22, 1972) at the time, but now I'm prompted by the unfortunate [to]ne of David Lewis's letter (January [26]) to address through him a couple [of] questions to the Cardinal on his [con]tribution to your "Doers and [Thi]nkers" series.

Why pick on Bultmann? If Bultmann's theology draws on Heidegger [an]d existential philosophy the Cardinal's proper target should have [bee]n Søren Kierkegaard. Can it be [tha]t the Cardinal, like Paul about the [Vi]rgin Birth and the last words from [the] Cross, is in ignorance? And [the]re, Mr Lewis, in Kierkegaard's [tho]ughts is an a priori category except himself, which is something we all have?

Secondly—and this omission is vast—why no mention of the biblical criticism that has been going on for the past 100 years? The Cardinal rejoices no doubt in the canon of the recently issued Common Bible, but it is ironic and tragically revealing that the classical canon of the fourth century should have been accepted when we are in sight of an alternative canon which amplifies and corrects the traditional view. Kierkegaard viewed his work as a corrective; should we not now hold as a corrective to the Common Bible a contemporary canon composed in this order: I and II Thessalonians (AD 49), Galatians, I and II Corinthians, Colossians, Philemon (54-58), Romans (59), Philippians (64), Mark (66), Matthew, Luke, Acts (85-95), John (*c* 100)?

If Schliemann can expand my view of the Greek dramatists by discovering Troy and Mycene, I must confess to a similar movement as I read the New Testament in the order it was committed to literature.

ANDREW CRUICKSHANK.

33 Carlisle Mansions, Carlisle Place, London SW1.

'A Piece of Truth'

Sir,—Concerning your very kind review of my book *A Piece of Truth* (January 19), I would be grateful if you could print a few corrections of factual errors:

(1) The reviewer says that I am inaccurate in stating that military officers have been appointed at the head of the Archaeological Service and the Universities. In fact an officer called Niyannis, later replaced by another called Lelos, was appointed to the Archaeological Service vested with overruling powers on all decisions concerning *archaeological* as well as administrative matters. Both of the above were military men having no connexion whatsoever with archaeology.

The same applies to the Universities where specially appointed officers sit in at all Faculty meetings and dictate.

(2) The reviewer interprets my comment that the torturer Mallios had "nothing Greek about him" as a dismissal on my part of all forms of barbarianism as un-Greek. I do not mean such a thing. I write that Mallios threatened me with torture and showered abuse on me "suavely and without altering his expression or changing his tone of voice" and *this* is un-Greek, as opposed to the other torturers who were monsters and barbarians but behaved like Greeks in that they shouted!

(3) The reviewer writes that "the overpowering impulse to help the wretched Alexandros Panagoulis led her [me] within a few days of being summoned to ESA for interrogation to involve herself in a rescue attempt". Actually because of this interrogation, as well as for other reasons, although with all my heart and in every possible way I was with the rescue group, I did not physically participate in the attempt.

(4) The reviewer calls the escape plan "amateurish". The facts are that Alexandros Panagoulis would only have called on outside help once his own plan for escaping from the military camp, where he was imprisoned, had succeeded; it did not. So how well or how amateurishly the second part of the escape was planned no one can know, as it was never put to the test. The reviewer then goes on to say that "I must have sensed that the escape attempt was foredoomed to failure". I certainly know that it was very difficult, but I also knew that Alexandros Panagoulis had escaped once before against seemingly impossible odds, only to be betrayed five days later for a price.

AMALIA FLEMING.

47 Shrewsbury House, Cheyne Walk, London SW3.

'Orthotypographia'

Sir,—Your reviewer implies (January 26) that Patricia Bradford was no more than my collaborator in editing and translating Hornschuch's *Orthotypographia*. In fact, she was wholly responsible for the translation.

PHILIP GASKELL.

Trinity College, Cambridge.

Yeats

Sir,—I am grateful to your reviewer for a most perceptive and, indeed, often brilliant account of the Yeats *Memoirs* (January 19). May I add a mere footnote, please? The reviewer says at one point:

> The draft Autobiography covers events in Yeats's life until just past the turn of the century (corresponding broadly with the span of *Dramatis Personae*) while the Journal with its names, indiscretions and self-rebukes is now printed for the first time and, it is to be assumed, in its entirety.

That assumption is of course correct. Nothing has been omitted. If I had left anything out I would have said so in the brief introduction.

DENIS DONOGHUE.

University College, Dublin.

Johnsonese

Sir,—Johnson's remarks on gin, which your reviewer misquotes (December 15), come from the *Literary Magazine* (No XIII, April-May, 1757, page 164). Johnson is reviewing a book by a Mr Hanway which contains an essay on tea and remarks on the "baneful influence" of gin. Johnson adds to these remarks that

> the mischiefs arising on every side from this compendious mode of drunkenness, are enormous and insupportable; equally to be found among the great and mean; filling palaces with disquiet and distraction, harder to be born, as it cannot be mentioned; and overwhelming multitudes with incurable diseases and unpitied poverty.

I am surprised that anyone can think this disapproval "cool" (January 19).

KEITH WALKER.

Department of English, University College London, Gower Street, London WC1.

'Démographie'

Sir,—Your reviewer hopes that Louis Henry's *Démographie: analyse et modèles* will shortly appear in an English version (December 29). Perhaps you would allow me to say that we have just undertaken to produce an English edition, and are now arranging for what will, I hope, be a swift translation.

J. C. A. DAVEY.

Edward Arnold Ltd, 25 Hill Street, London W1X 8LL.

Reiner Kunze

Sir,—Readers who saw your review of Reiner Kunze's *Zimmerlautstärke* (January 12) might be interested to hear that we plan to publish a selection of Kunze's poetry in English in April under the title *With the Volume Turned Down*.

ALAN ROSS.

London Magazine Editions, 30 Thurloe Place, London SW7.

Commentary

[The] biennial Tate Gallery reports [the] latest covers the years 1970-[72] and is published by order of the [Tru]stees at £1.25) are invariably put [tog]ether with skill and are never the [dry] compilation of facts and fig[ures] that most museums produce. [The] current issue has an attractive [cov]er reproducing in excellent col[our] a detail from a Turneresque [pai]nting of "The Battle of the Nile" [by] de Loutherbourg, acquired with [the] assistance of that active and [...]y organization The Friends of [the] Tate Gallery in 1971, while in[side] there are eleven more colour [plat]es and forty-four black-and-white [illu]strations as well as fully detailed [and] scholarly catalogue entries for [eac]h of the 280 items which en[tere]d the gallery during the period. [A t]houghtful essay on "Aspects of [Lan]dscape in the 18th and 19th Cen[turi]es" discusses some of the new [Brit]ish acquisitions, a brief account [is g]iven of the recently founded [arch]ive which already possesses an [inte]resting group of letters of mod[ern] British artists as well as the [begi]nnings of a collection of histori[cal] photographs including an amus[ing] photograph by Lewis Carroll of [Art]hur Hughes.

[It] is perhaps the ambivalent nat[ure] of the Tate's functions which [mak]es its reports more than aver[agel]y interesting, even if it creates [som]e puzzles. As the national gal[lery] of British art it has acquired [duri]ng the last two years works by [...]e, Constable, Francis Danby (a [part]icularly enterprising purchase), [Gai]nsborough, Wright of Derby and [...]rs. As the national collection of [mod]ern art it has bought or been [give]n works by many important [Co]ntinental contemporaries such as [...] Balla, Kokoschka, Larionov and [Sch]witters, and in the same capacity [has] also acquired paintings by [Van]essa Bell, Edward Burra, Duncan [Gra]nt and a particularly splendid [dou]ble portrait by David Hockney of [...]e Clark with his wife and cat.

[A]ll these artists are as British [as] beef once was. But when we [tur]n to the catalogue it seems curi[ous] to find that Number 1 in the [Brit]ish section is Giacomo Amiconi's [...]y sketch for one of the wall [deco]rations for Moor Park. Even [thou]gh it is an excellent thing to [hav]e bought Amigoni (as the Eng[lish] always misspell his name) was [...] brought up and died in Settecento Venice and spent a bare decade out of his seventy years in this country. A few pages further on in "The British Collection" we find two naval battle scenes by Philip James de Loutherbourg, a native of Strasbourg, presumably because the battles—Camperdown and the Nile—were British victories.

But such matters are of peripheral importance compared with the weighty topics discussed in the Trustees' foreword. After welcoming the Government's belated decision to exempt bequests of money to the national collections from Estate Duty as works of art have been exempted for many years, and deploring the likely erosion of the gallery's purchasing power as a result of the operation of VAT, they turn to deal at some length with the topic of entrance charges. The trustees of almost all the national art museums have expressed grave reserves on this matter and the Tate Trustees who, as long ago as November, 1970, immediately after the Government first put the scheme forward, issued a strongly worded statement on the subject, have always been particularly firm in their opposition to such charges.

The general public, long accustomed to being charged to enter Continental galleries, probably feels that opposition to such charges is largely due to the lethargy and general Civil Service bloody-mindedness towards innovation, even if they have some sneaking sympathy with the Trustees' view that when charges come in "a unique and precious attribute of our national life will have been destroyed for small return". But such feelings are largely the result of lack of familiarity with the details of the scheme and of the way it has been imposed without any consultation beforehand with the museums, with the scantiest examination of the net sum likely to accrue to the Exchequer and little consideration for the staff and administrative problems involved. The refusal to grant reduced terms to students also caused widespread resentment among those who will be responsible for levying the entrance fees. The Tate Trustees particularly object to the curt response of the Paymaster General to their request (which came from other museums, too) for one free day a week, such as the users of almost all Continental galleries enjoy. As a consequence, the single free evening a week which the Trustees have insisted on must be paid for by private donations.

Above all they resent the anomalous position in which they and the trustees of all the other national art institutions find themselves as a result of Parliament's refusal to make the scheme legally binding. This raises very important principles of the relations between Government and trustees. In spite of stone-walling ministerial replies in both Houses of Parliament there is much more than a strong suspicion that the Government (or its chosen instrument, the Department of Education and Science) is in fact bringing strong financial pressure to bear to see that trustees, in the words of those of the Tate, "act in a manner which they consider contrary to public interest". The Tate Trustees admit as much when they write, "we have not thought it practical in the present circumstances to challenge the government".

No doubt many of the anomalies and administrative difficulties have arisen from the inexperience of the Department of Education and Science in dealing with the trustee museums. The Treasury, which was responsible for the national museums and galleries from their creation until a few years ago, would certainly have avoided some of the more crude administrative happenings, and would never have permitted the legal ambiguities which have followed, such as those mentioned by the Tate Trustees. But sooner or later the Government must make it clear whether or not they trust the trustees (whom they have appointed) to be the guardians of the public interest in the museums for which they are responsible to Parliament.

The admission charges were originally intended to come into force nearly two years ago, and their imposition was twice postponed because of practical administrative difficulties. Since then wage increases and the prospect of VAT have eroded any potential net profit to the Exchequer to well below the £1 million originally aimed at. The financial cost of raising even this sum will be considerable, for administrative costs in certain galleries are officially expected to run as high as a third or even more of the takings. Now the scheme has been overtaken by the freeze and further delayed.

Whatever may be thought of the merits or demerits of charging entrance fees in national museums, if raising prices is inflationary, to impose charges however small, where none was levied before, surely cannot be anything but inflationary. The Government seem uneasily aware of this, for in a written answer to a question in the House of Lords as recently as January 25, the Rev Lord Sandford, speaking for the Department of the Environment, asserted that "admission prices [at the Tower of London] will be held at the present level during the period of price restraint". Is it too late for the Government quietly to drop a measure which has not only awakened so much disquiet in the best-informed quarters but which appears to be clearly contrary to broader aspects of public policy?

* * *

The current issue of *Index*, the quarterly journal of Writers and Scholars International, which is a big double number completing its first year of publication (246pp. 75p), is as usual mainly devoted to censorship round the world, and offers much valuable documentation from many countries; but it also contains some original literary material, including a translation of Solzhenitsyn's Nobel speech by the editor, Michael Scammell.

This means that in this country three separate English versions of the speech have appeared since the original text was released by the Nobel Foundation in Stockholm last September—the other two being the translation by members of the BBC Russian Service, which was broadcast on the BBC External Services, printed in the *Listener*, and published as a pamphlet called "*One Word of Truth* . . ." by the Bodley Head (27pp. 25p), and the translation by Nicholas Bethell, which was broadcast on Radio 3, printed in *The Guardian*, and published as a booklet called *Nobel Prize Lecture* by the Stenvalley Press (55pp. £1).

The Stenvalley edition also contains Solzhenitsyn's Russian text, which provides a rare opportunity to examine the problem of multiple translation that has dogged Solzhenitsyn ever since the appearance of *One Day in the Life of Ivan Denisovich* ten years ago, and which he has complained about on several occasions—including this occasion, as it happens, since he refers in the speech to the popularity of his books in spite of "hurried and often bad translations" (Bethell), "hasty and often defective translations" (BBC), or "hasty and often slipshod translations" (Scammell), as the case may be. In this case Solzhenitsyn's phrase is "pospeshnye i chasto durnye perevody", and *durny* means neither *defective* nor *slipshod*.

Here Lord Bethell clearly wins the hurried (or hasty) competition, but in general his version departs most frequently and radically from what Solzhenitsyn actually wrote. Apart from breaking up the very long Russian sentences into short English ones, he rearranges and even adds or subtracts words for no apparent reason, so much so that it seems odd to give the evidence for what he has done on the facing page. But it seems even odder to have these three translations of the speech—and possibly others were made and rejected along the way—when a single cooperative venture could surely have been arranged.

February 8th

IDENTITY AND RELATIONSHIP

J. M. Hawthorn

This stimulating book deals with the literary work not as a 'thing in itself' but as the product of complex and dynamic social relationships between writers and readers in an ever-changing social context. From this standpoint are discussed many insistent questions, including that of the relevance of information about a writer's life and the circumstances in which he wrote to appreciation and criticism of his work.

£3

March 8th

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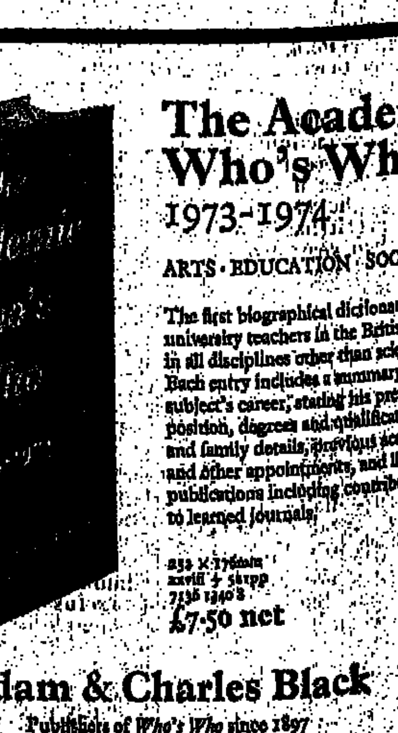
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Seyn oder nicht seyn—Das ist die Frage

WILLIAM SHAKESPEARE :

Hamlet. Othello. 160pp.

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Richard II. Heinrich V. 136pp.

Translated into German by Erich Fried

Berlin: Wagenbach. DM 6.80 each.

Producing a new German translation of the works of William Shakespeare is a task comparable to the making of the *New English Bible*. Erich Fried's translation of the complete works is in competition with the Schlegel-Tieck Shakespeare, which for all its imperfections has a status in Germany not unlike that of the Authorized Version in this country. The Schlegel-Tieck is more than just another translation, one possible version among many; as L. M. Price observed in 1932 in his study of the *Reception of English Literature in Germany*,

> Its phraseology has become a part of the common cultural possession of the land and is felt to be as sacred as the text of Homer or Goethe. Suggested variations are usually looked upon askance despite the fact that its canonicity has been rudely shaken during the last fifty years or so by investigations into the history of the original drafts of the manuscript.

Inevitably, any new version is held up against the model of the Schlegel-Tieck, which has become so "naturalized" in the German cultural heritage that it is well-nigh impossible to apply purely literary criteria in evaluating it. To seek to improve upon Schlegel-Tieck seems an insuperable (and some may still argue unnecessary) task.

Shakespeare first became known in Germany (largely through the Englische Comödianten) more for his plots than the works themselves. Among the pieces that these errant actors performed were Shakespearean derivations such as *Der Jud von Venedig* and *Der Bestrafte Brudermord* (related to *Hamlet*). The history of these crude dramas in Germany is also important to scholars in search of Shakespeare's sources. The most celebrated of these playlets is *Absurda Comica oder Herr Peter Squentz*, written in the 1650s by Andreas Gryphius, which turns the play within the play in *A Midsummer Night's Dream* into a kind of moral farce in which pride comes before a mighty fall. *Peter Squentz* is at least two removes from Shakespeare.

In the eighteenth century, the emphasis shifted towards the puzzling figure of Shakespeare himself: puzzling because he was recognized to be a dramatist of undoubted greatness, for all his supposed lapses of taste and style and his refusal to accommodate himself to the aesthetic and moral preconceptions of the Enlightenment. In his *Hamburgische Dramaturgie*, Lessing advances Aristotle's rules as the basis for true tragedy, and castigates Corneille for misapplying them; yet at the same time he recognizes, like Johann Elias Schlegel before him in his *Vergleichung Shakespeares und Andreas Gryphius*, that Shakespeare is cast in an utterly different mould. As Pope said in the Preface to his edition of Shakespeare, which Wieland used in his translations, "To judge therefore of *Shakespear* by *Aristotle*'s rules, is like trying a man by the Laws of one Country, who acted under those of another". Lessing is aware that successive ages regard the world in very different ways, none of which is wrong in absolute terms, but each of which is partial and blinkered. Thus the inappropriateness of a martyr-hero in *Polyeucte* is quite a different issue from that of the villainy of Richard III. In the first case, man is being related to an external scale of values, whereas Shakespeare's view of character is intrinsic.

The first serious attempt at translating a body of Shakespeare's works into German sought to turn him into an eighteenth-century figure. Wieland translated twenty-two plays in all, diluting the form and content at times almost beyond recognition. As Friedrich Sengle says,

> The historical, and in particular the baroque elements in Shakespeare are by and large sacrificed; and this is demonstrated most clearly by the toning-down, destruction even of his imagery.

This can readily be demonstrated in a not unfamiliar passage from *Hamlet*:

> Seyn oder nicht seyn—Das ist die Frage—Ob es einem edeln Geist anständiger ist, sich den Beleidigungen des Glüks geduldig zu unterwerfen, oder seinen Anfällen entgegen zu stehen, und durch einen herzhaften Streich sie auf einmal zu endigen?

First, this is prose—only *A Midsummer Night's Dream* is given a verse translation. Secondly, the English is shorn of virtually all its imagery—where, for example, are the slings and arrows of outrageous fortune? And thirdly, the German is more abstract, concerned with generalities rather than deriving directly from an individual under intolerable stress. In modern ears, Wieland rings more like Schiller in prose than Shakespeare.

With the notable exception of Goethe, the angry young men of the Sturm and Drang period roundly condemned Wieland on the grounds that he was ill-attuned to the original genius of Shakespeare which they so adulated. But they, too, were primarily concerned to exploit Shakespeare rather than to meet him on his own terms; and it was left to August Wilhelm von Schlegel, a founding father of the German Romantic movement and a descendant of Johann Elias, to produce what has up until the present day been held as the definitive German version of Shakespeare's works, and the most faithful. After translating a dozen or so plays, Ludwig Tieck took over the task, calling first on the assistance of his daughter Dorothea and later that of Count Wolf von Baudissin. It is generally agreed that the translations by Schlegel's own hand are the finest, and those by Dorothea the least satisfactory (her *Macbeth* is particularly weak). Baudissin, who had previously done some work on Shakespeare on his own account, was more than adequate to the challenge, as his rendition of Petruchio's witty flattery in *The Taming of the Shrew* demonstrates:

> Doch, Käthchen, schmuckstes Kätchen in Europa,
> Käthchen von Käthchenheim, du, Käthchen, guldnes,
> (Dukätchen sind Dukaten, drum Gold-Käthchen) . . .

Schlegel's Hamlet is worlds apart from that of Wieland:

> Sein oder Nichtsein, das ist hier die Frage:
> Ob's edler im Gemüt, die Pfeil' und Schleudern
> Des wütenden Geschicks erdulden, oder,
> Sich waffnend gegen eine See von Plagen,
> Im Widerstand zu enden.

Schlegel does succeed in reproducing the imagery and grandeur of the original, but despite his concern to translate the English "faithfully and at the same time poetically", he does betray a certain abstractness and dryness of texture. Schlegel is happiest in the tragedies, although he reduces the power of their characterization by his consistent tendency towards the formal and the dignified expression; and he is least at his ease in situations where lightness of touch and delicacy of expression are demanded, as here in Puck's closing lines in *A Midsummer Night's Dream*, which in his rendition make a forced and unconvincing conclusion to a faery fantasy:

> Wenn wir Schatten euch beleidigt,
> O so glaubt—und wohl verteidigt
> Sind wir dann!—ihr alle schier
> Habet nur geschlummert hier,
> Und geschaut in Nachtgesichten
> Eures eignes Hirnes Dichten.

Schlegel has served Germany well—indeed many of his phrases have found their way into the dictionaries of quotations alongside the utterances of Goethe and Schiller. But in both academic and theatrical circles there has long been "a crisis in recent Shakespeare translation", as a report from the 1970 Shakespeare-Tagung in Frankfurt put it. The Schlegel-Tieck has now outlived its usefulness from both academic and dramatic points of view. The problem has been one of making a meaningful advance on the Schlegel-Tieck without sacrificing any of the infinite richness of the Shakespearean original, and at the same time preserving all its power and authority.

Perhaps for the first time in German, Fried reveals the full range and vitality of Shakespearean language; speeches that have hitherto seemed remote, "classical" in the chilliest sense of the word, have acquired a new vigour and richness. Schlegel's uniformity and formal correctness remains lifeless beside Fried's powerful evocation of Hamlet's wonderment at the actors' skill:

> Hier der Spieler konnt' sich
> In einer Rolle Traum von Leidenschaft
> So einleben, dass er erblasste, dass ihm
> Das Aug voll Tränen wa…
> Die Stimme stockte; …
> Zu seiner Rolle.

Fried does not commit … of seeking to place be… Shakespeare in moder… dress; he is, on the co… pains to recapture wh… Coghill in his introduc… modern version of The Ca… *Tales* calls "the tone of … the original.

Fried has the rare gift … fluency in a translator. … exceptionally does a … merely clever; it is as if he … created Shakespeare in Ge… times, the rhythm may … indefinite, but he still … Shakespeare's "tone of … here where Ophelia la… let's seeming madness:

> Oh, welch ein edler Geist …
> Des Höflings und des We…
> Aug, Zunge, Schwert; …
> Der Sitten Spiegel, des …
> Augenmerk aller …

To judge from the … volumes of this new … (some twenty in all are … is more than likely that … version will in time be … the model German Sh… for many decades to co… acknowledges the achie… those who have gone before … indeed is not averse to in… their versions within his … at the same time … towards an over closer … faithful rendition which … Shakespeare's complex … without infidelity to the …

The professional ranks

GERALD EADES BENTLEY :

The Profession of Dramatist in Shakespeare's Time, 1590-1642

329pp. £4.75.

MICHAEL GOLDMAN :

Shakespeare and the Energies of Drama

176pp. £4.

Princeton University Press. London : Oxford University Press.

ALEX ARONSON :

Psyche and Symbol in Shakespeare

343pp. Indiana University Press (AUPG). £4.60.

Although he features in the title of Gerald Bentley's book, on this occasion Shakespeare is not in the ascendancy. Instead he is reduced to the ranks of his fellows, the professional dramatists, good, bad and indifferent, who were paid by the acting companies to write plays for the public stages between 1590 and 1642. Altogether, twenty-two of these authors wrote 600 plays, numbers representing no more than a tenth of the known playwrights but no fewer than half of the known plays. Within this prolific group was a nucleus of eight dramatists, including Shakespeare, Heywood and Dekker but not Jonson, Chapman or Webster, who were professional in the full sense of holding a regular and exclusive attachment to a particular company. Professor Bentley, with his unsurpassed authority on the theatre history of this period, skilfully sifts the evidence to reconstruct the terms on which these playwrights worked.

As literary figures, their status was low: they did not write for publication, but they did write for gain, which, if their output was regular enough, was more substantial than the clergyman's or schoolmaster's living that might otherwise have been open to many of them. An attached dramatist was expected to produce something in the order of two new plays each year, or the equivalent amount of collaboration; he had to conform with the licensing requirements of the Master of the Revels, and he was called on to revise or amplify old plays when they were revived. His work became the property of the company that employed him, and there was probably some arrangement restricting his services to that company and restraining him from independent publication of his own plays. The professional dramatist, in other words, could hardly afford to look upon himself or his work with any aspirations towards literary fame.

Professor Bentley regards Shakespeare's situation as different in degree but not in kind from that of other less illustrious attached playwrights. Yet in attempting to establish the norms rather than the exceptions of theatrical practice, and in challenging traditional bardolatry, he does perhaps less than justice to Shakespeare's stature among his contemporaries. The dramatist of the Lord Chamberlain's Men, later the King's Men, was after all not merely an employee but one of their principals, a sharer, and if the company's stability and prosperity enabled them to pay him above the common rate, their success was due not least to the quality of the plays he provided them with. Moreover, there is no evidence, before his retirement, that Shakespeare worked in collaboration like most other professional playwrights, or that, as the attached dramatist, it was he who supplied the extra material for *The Malcontent* or the 1610 revival of *Mucedorus*. Given Shakespeare's position in the company, it is difficult to believe that he had no say in the publication of those "good" quartos that appeared during his lifetime, while the "fairly clear evidence of revisions in the texts of the majority" of his plays, *pace* Dover Wilson, mostly evaporates if the usual distinction between foul-papers and prompt-books is allowed. Workaday professional as he was, Shakespeare deserved the unique distinction conferred on him by those bardolaters who prepared the First Folio.

Michael Goldman and Alex Aronson are both concerned with conceptions of the self in Shakespeare, and with the dramatic action as a process of self-realization. But their points of view have little in common. *Shakespeare and the Energies of Drama* explores the nature of the theatrical experience … capacity … felt … actors alike … to … ing and self-confront… *Psyche and Symbol in* … is an interpretation of the … terms of Jung's theories … archetype and individuation … a phrase from *The Rape of* … Mr Goldman finds in the … and verbal energies of the … performance the release … "unsounded self" … stress of encounter. He … movement from single… plexity of self-awareness … ambiguities of the … tensions between player … character and spectator … and consciousness … the plays, offering … gestive insights into … dual response to the drama … as simultaneously play … This is an attractive … riches our understanding … plays in the theatre, … man has an elegant style …

The problem with … thesis is that, like other … theses, it has to be accep… jected as a whole. … preoccupation with the … and the visionary mode … appears to furnish … into Shakespeare's world … previously available … "deeper" here does … mean "better" but … neath the surface", … "traditional forms of … evaluation need not apply … ing to this approach, the … of character and situation … found in their … archetype of psychic … Shakespeare draws on the … patterns of the collective … scious. In effect this … lysis turns the plays … like the symbolic … the pre-Shakespearean … drama, minus the morality … play, it seems, there can … centre of consciousness … ent autonomy of the other … disguises their existence … tions of a single psyche … gression of the action is … towards or away from the … tion of the self. This … will not persuade those … Shakespeare stands for … wider range of human …



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The guru belt

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…en of India

…pp. Allen Lane The Penguin … £3.50.

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…men of India is a good book … none the less so for being un… medly popular. Its intention is … ous, however frivolous some of … "Godmen" interviewed and … ibed may appear to be. Peter … is not, and does not pretend … an expert in Indian affairs, … he has an inquisitive mind and … talent for objective and sym… ic reporting. Indian Gurus of … apes and sizes have, of course, … nded on the United States and … lesser extent on this country … e dozen, and their success has … been striking. But few people … bothered to ask themselves … it should be that these exotic … cts of the East do strike a … us chord in our rootless youth … nd hitherto remained dormant … ite impervious to the attrac… of Christianity in any shape … n. Mr Brent, however, was … tent with observing the acti… of these travelling and appar… opulent Gurus and the reac… Western youth to them; he … India to investigate the … Guru-disciple phenomenon on …

… chapters on "The Godmen" … The Godmen's Flock" are … journalistic *rapportage* with … corded conversations, des… ns of the environment and … here of individual *ashrams* … on. All very readable, some … rprising, but none of it dull. … avour, of course, is pantheis… I am everything and so I do … need to change") and the … made on behalf of the Guru … ten extreme ("The Guru is … ely divine", etc); but while … thor records these excesses … mpathy, he preserves a sense … nce. Humility, for instance, is … virtue you would expect to … a Guru, and in fact you … ince this is a quality that … come naturally to one who … lized himself as God. Phys… the Gurus visited by the … seem to be rather unattrac… ally old and fat; but des… these disadvantages there … be no doubt of the spell they cast on their disciples, who find "self-realization" by discarding their own ego and identifying themselves with the Guru who, for them, really *is* the Absolute. All this Mr Brent faithfully records as he does the less pleasing side of the Guru-phenomenon such as the opulence of some Gurus and accusations (probably untrue) of homosexuality.

It is, however, the last chapter on "The Godmen's Meaning" that is perhaps the most interesting. Here the journalistic empathy fades into the background, and the Western analytical mind comes into its own. From the point of view of the liberation of the Indian mind as opposed to his "self" or timeless essence, Mr Brent finds the whole Guru-disciple relationship, with its total self-surrender of the latter to the former even to the point of apparent immorality, both depressing and a natural extension of Hindu family subservience to the father or oldest brother to a situation which is independent of the family. But for the Westerner he thinks that there are things to be learnt from the Guru cult in so far as this does very often produce genuine peace of mind and freedom from anxiety—but at the price of a total surrender of the individual will. He hints—though he is far too courteous to state—that Gurus, though they may be God, are not necessarily good. After all the super-Guru of this century was no harmless Hindu but Adolf Hitler. Charisma, unfortunately, is not confined to the good.

The "Godmen of India" and their like are anathema to Seyyed Hossein Nasr who is himself the product of the present crisis of religion in the West. For him all this kind of thing is "pseudo", and "authentic" mysticism is to be found only in the "traditional" orthodoxies. All this we have heard before from René Guénon and Frithjof Schuon, whose influence Nasr freely acknowledges. This is surely rather strange, for Nasr is a Persian Shi'a Muslim, yet he finds that he can only interpret his own religion through Western reconstructions of what Western esotericists consider this religion ought to be, namely, pantheistic monism. This "transcendentalism" is alone "authentic": all else, apparently, is "pseudo" or just vulgar exotericism. Everyone nowadays seems to have his own "authenticity", the principal function of which would appear to be to deny it to others.

Well-placed heretic

The Letters of John Hus

Translated by Matthew Spinka

233pp. Manchester University Press. £3.60.

RICHARD FRIEDENTHAL :

Ketzer und Rebell
Jan Hus und das Jahrhundert der Revolutionskriege

478pp. Munich : Piper. DM 29.80.

Our knowledge of few historical figures owes more to their letters than it does in the case of Hus. In a manner almost unique to the Middle Ages, we are able to trace his progression both as an individual and as a public figure for the decisive period of his life. The present collection of *The Letters of John Hus*, ably translated by Matthew Spinka from Novotny's now largely inaccessible edition of documents and letters in both Latin and Czech, covers Hus's last decade, from 1404 to 1415, a period almost coterminous with his public career. They begin with his first admonitions against religious abuses, addressed to both laymen and ecclesiastics, and they end in his condemned cell at Constance, the prisoner of the General Council assembled there, defending fundamentally the same principles of moral reform but by then hopelessly overlaid by charges of heresy with which he had since become identified.

The contrast between the strong, almost assertive tone of the earlier letters, and the quiet, firm, but perplexed private voice of the last ones has the elements of a Kafka tragedy. All along, from the beginning, Hus was flirting with danger which could, and did, end in his death; he must have been aware of the risk, and his courage not only in adhering to his convictions but also in continuing to proclaim them must always command admiration regardless of other disagreements.

What made Hus's position so singular was that he had an established place in Prague both as preacher at the Bethlehem chapel and as a master of the University, as well as enjoying for most of the time royal protection and patronage. With this platform he proceeded not only to challenge ecclesiastical abuses but also to defend Wyclif from charges of heresy. Either in itself was dangerous enough; together they courted disaster.

The climax came when Hus put himself at the head of the protest against the commission selling papal indulgences which reached Prague in May, 1412. It led to the death of three youths, and later in the same year to Hus's own excommunication and exile from Prague as a result. When the Council of Constance was summoned for October 1414 and Hus was invited to attend, under safe-conduct from the German Emperor Sigismund, he had become irrevocably associated with Wyclif's heresy.

How sheltered Hus had been from outside currents may be seen from the shock of surprise with which he responded to the accusations of heresy at Constance and his imprisonment. What then followed was a dialogue of the deaf in which on the one hand Hus's accusers—reputable ecclesiastics like Gerson and d'Ailly—were uncomprehending in their certainty that Hus was simply a follower of Wyclif, and on the other hand Hus was equally convinced that he had been undeviating in his allegiance to the true teachings of the Church. The impasse was unbreakable. The Council fathers insisted that Hus should forswear what Hus with equal conviction insisted he did not hold. He died as much for the misrepresentations and misconceptions which had gathered round him as for what he himself truly believed.

Without these letters, especially the later ones, Hus, like so many of his contemporaries, would be without personal nuance. With the awareness of his impending death, there are poignant injunctions to his friends and disciples, bequeathing to one his breviary, telling another to take a wife, and all the time encouraging and exhorting. We should also lack a proper understanding of his trial and the almost obdurate assumption among his judges from the outset that Hus was guilty of heresy. For that Hus was not entirely blameless. He had used his forum in the Bethlehem chapel and the University to almost too great effect in his defence of Wyclif, yet he was never a Wycliffite; and he died from that age-old human vice of refusing to disconnect.

Ketzer und Rebell also errs if anything in trying to connect too much. Its theme is—yet another—century of revolution, this time from 1350 to 1450. But any initial misgivings that it will be a heavy-handed essay in mono-causality are soon allayed. Richard Friedenthal has produced a popular, well-informed account of the main religious developments of the period written in a lively but not breathless style. It says nothing new and in the nature of such books it is given at times to overstatement. But anyone coming fresh to the period would not be misinformed and would indeed gain a remarkable amount of information. Hus occupies about a third of the book, mainly in his more dramatic moments; there is a vivid account of his final trial. But while Mr Friedenthal is long—almost too long—on action, he is short on doctrine; and he fails both with Wyclif and with Hus to focus on the essentials of their teaching or to show in detail why they were condemned.

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…PWORTH

Mormon truths

MAURICE C. BURRELL :

Wide of the Truth

148pp. Marshall, Morgan and Scott. £2.50.

As its title suggests, *Wide of the Truth* is an exercise in polemics. Its target is Mormonism. The author, an Anglican clergyman, gives an exposition of Mormon theology into which he interweaves a critical appraisal from the standpoint of conventional Anglican orthodoxy. Maurice Burrell is always clear, and usually he is fair, but his text assumes that the reader will readily share his own criteria of truth.

He begins, as he must, with the Mormon scriptures themselves, and thus with Joseph Smith's claims concerning his encounter with the divine messenger, Moroni, and the translation of the golden plates of the Book of Mormon. The treatment is brief and critical, relying a good deal on Fawn Brodie's remarkable study, and generally avoiding sensationalism, even though the whole of early Mormon history—despite the many retellings—is still a sensational story.

However, for any sort of Christian to point the finger at what they find unbelievable in Joseph Smith's history is not without irony. An outsider might find it no less surprising that anyone should believe in old and not well-authenticated stories of a talking ass, a virgin birth, the feeding of 5,000 and the restoration of the dead to life, than in the visitation of angels and translation by magic spectacles.

Again, the revelations commanding the institution of polygamy may now be an embarrassment to the Mormon church, and its discontinuance, again by revelation, in 1890, requires some explanation. But is it more unreasonable for Mormons to argue that polygamy was a necessary ordinance in the early days of their church that was, at a later date, no longer required, than for more orthodox Christians to say similar things about glossolalia and the miracles in the age of the Apostles?

Mr Burrell is at his strongest in pointing out the internal inconsistencies in the many utterances of Joseph Smith and the Mormon theologians who have come after him. Salvation for almost all men (in one sphere of being or another) is hard to reconcile with Smith's occasional pronouncements of damnation on particular types of sinner—on the baptizers of infants, for example. Mr Burrell carefully scrutinizes Mormon teaching on the plurality of gods and the implications of the famous dictum: "As man is, God once was; as God is, man may become." He brings into sharp relief the very divergent statements concerning the persons of the Trinity, the nature of their unity and distinction, and the difficulty—in view of Mormon belief in the possible evolution of all beings—of asserting the uniqueness of Christ.

Mr Burrell has not seen his task as being to trace the origins of Mormon beliefs, or to relate them to the social milieu in which they arose. Nor does he describe Mormon ritual, although information is now available on the form of even the secret Temple services. He prefaces his study with a short descriptive account of Mormon missionaries in action in the vein of popular sociological reportage, which is surely a mistake in a book devoted almost entirely to textual criticism, for which Mr Burrell has a real gift as a lucid commentator.

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Giangaleazzo's life on vellum

MILLARD MEISS and EDITH W. KIRSCH (Editors):

The Visconti Hours

262pp. Thames and Hudson. £18.

Giangaleazzo was the greatest of the Visconti rulers of Milan, and his twenty years of power shine all the more brightly for being an interlude of statesmanship and sanity between the capricious if efficient tyranny of his uncle Bernabò and the irresponsible savagery of his mad son Giovanni Maria. When he died in 1402, as he seemed on the point of winning a war which would have made him supreme over the whole of northern Italy, the republic of Florence rejoiced in the removal of a threat to its independence but many later Italians, including Machiavelli, saw in his death the loss of Italy's best chance of becoming a unified national state.

The wealth and the energies of such a prince flowed naturally into the patronage of artistic enterprise and the Visconti Hours is a not unworthy counterpart on vellum of the great buildings—the Duomo and the Certosa of Pavia—which were rising under Giangaleazzo's inspiration in the same years. Its decoration alludes clearly to the circumstances of its patron's life. Giangaleazzo's first wife Isabella of France having died in 1372 without giving him a male heir, in 1380 he married his cousin Caterina Visconti. After eight years the marriage was still childless. Then in 1388 a son was born and, in fulfilment of a vow that he would dedicate any sons of the marriage to the Virgin, was named by the grateful father Giovanni Maria. This is the explanation of the unusual cycle of miniatures illustrating the history of Joachim and Anna—another middle-aged childless couple blessed at long last with child who was to be the Virgin Mary — with which the book's very elaborate decorative scheme begins. So much is made clear by Edith Kirsch in her introduction to the present volume, but thereafter the history of this most sumptuous manuscript becomes somewhat obscure.

It has long been recognized—by Pietro Toesca first in 1912—that two principal artists worked on the illumination: Giovannino dei Grassi, a painter and sculptor who in 1391 exercised some sort of general authority over the work proceeding in the Duomo with the title of *capomaestro* and who died in 1398, and the celebrated miniaturist Belbello of Pavia, whose precisely datable activity begins only in 1431 and who was still alive in 1462. But about the extent to which these two artists were helped by assistants and the dates at which each began and completed his work there has been no agreement. The evidence presented by Millard Meiss and Miss Kirsch suggests the following outline of events.

The whole manuscript, which comprises a Psalter as well as a Book of Hours of fairly normal textual content, was written by a certain Frater Amadeus, presumably without any very long lapse of time between its inception and its completion. The first phase of the decoration, that for which Giovannino dei Grassi was responsible and to which he himself largely contributed, was begun probably after 1388, when Giangaleazzo's elder son was born, and finished probably not later than 1395, when he received from the Emperor Wenceslas the title of Duke, to which the lavish heraldic and emblematic decoration in this part of the manuscript makes no allusion. Why the work was then suspended, and how much of this first-phase decoration is by Giovannino himself and how much by his son Salomone or other assistants, are questions to which we have no answers.

Anyhow, the pause lasted at least until the accession of Giangaleazzo's younger son Filippo Maria in 1412. Filippo Maria was a saner and more humane character than his assassinated brother, and by the end of his reign he had accumulated a magnificent library. There is, however, no documentary evidence of his taking an active interest in books before 1426, when he had an inventory made of the Visconti library in Pavia. Miss Kirsch suggests that it was soon after this, and after his marriage to Marie of Savoy in 1428, "during a period of intensified interest in book collecting", that he decided to complete his father's Psalter-Hours. The second-phase illuminations were then executed by Belbello and his assistants in accordance with the scheme already formulated in the time of Giangaleazzo. Meanwhile the gatherings of which the decoration had been completed in the first phase, comprising the Psalter, had already been bound as a separate volume, though this can hardly have been the intention when the text was written.

Of the book's later history Miss Kirsch tells us nothing—perhaps because nothing is known—but it is clear that at some point the two volumes went separate ways, the Giovannino volume remaining in the possession of a branch of the Visconti family which was already in the fifteenth century only distantly related to the rulers of Milan, and the Belbello volume passing to the Rospigliosi family and thence to Baron [illegible] Landau-Finaly, who in [illegible] presented it to the Biblioteca [illegible] in Florence. The same lib[illegible] chased the Giovannino vo[illegible] the Duca di Visconti Mo[illegible] 1969.

United again, the two p[illegible] manuscript can at last be [illegible] a single, if exceedingly [illegible] whole and the present [illegible] which reproduces in colo[illegible] one of the thirty full-pa[illegible] tures and of the [illegible] almost equally rich pages [illegible] minated borders and histori[illegible] tials or smaller miniatures [illegible] first time reveals the [illegible] treasures to a wider publi[illegible] very few who have been [illegible] to turn its pages in the [illegible] effect is dazzling—if eve[illegible] pride and luxury were [illegible] within the covers of a [illegible] devotions it is here. If the [illegible] of colour is sometimes [illegible] the exuberance of fanta[illegible] times overpowering, this [illegible] the result of the inevitable [illegible] colour reproduction and [illegible] aggerated concentration [illegible] caused by the elimination [illegible] more sober pages of [illegible] text, but also the result of [illegible] of balance between the [illegible] elements of a page which [illegible] often conspicuous in Italian [illegible] French manuscript illumina[illegible]

However, here at last [illegible] splendid manuscript, with [illegible] historical introduction, a [illegible] summary codicological de[illegible] and a learned and read[illegible] mentary which explains the [illegible] icance and notes the ico[illegible] peculiarities of every [illegible] page. The last word has [illegible] been said on the Visconti [illegible] The demarcation between [illegible] of Giovannino and that of [illegible] has still to be precisely [illegible] the puzzling coexistence of [illegible] styles within a single ga[illegible] even on a single page [illegible] plained, but we may be [illegible] the editors and publishers [illegible] is here given us.

Byzantium restored

DAVID TALBOT RICE:

The Appreciation of Byzantine Art

216pp. Oxford University Press. £4.50 (paperback, £2.75).

GEORGE ZARNECKI:

Romanesque Art

196pp including 200 plates. Weidenfeld and Nicolson. £2.25.

One of the remarkable aspects of twentieth-century historical and art-historical scholarship is its changed attitude towards the Byzantine Empire. For Gibbon, "after the grandeur that was Rome" there was nothing more than a long decline; for Lecky, a century later, the Byzantine Empire represented "the most thoroughly base and despicable form that civilization has yet assumed. There is no other enduring civilization so absolutely destitute of all forms and elements of greatness."

People think differently today. The Byzantine Empire is regarded as the first great Christian state in modern history; Byzantine art is recognized as a sublime attempt to portray God, the Virgin and the saints in close conjunction with the requirements of theology and the liturgy, avoiding on the one hand the sluttery of the conventicle and on the other the gaudy meretriciousness of Lourdes. In an interesting chapter of *The Appreciation of Byzantine Art* the late David Talbot Rice discusses this change of attitude and charts the stages of enlightenment. So much has been discovered since the days of Sir Walter Scott's ironical descriptions of the imperial court in *Count Robert of Paris*; the chronicles have been read with greater insight; Constantine VII Porphyrogenitus writing to his son on the government of the empire or on the ceremonies of the court is now admired for his wisdom and learning; translations of the *Chronographia* of Michael Psellus and the *Alexiad* of Anna Comnena have introduced to a wide public the intelligence and wit of the Byzantine mind.

For many years Talbot Rice was the only Byzantine art-historian in this country; Dalton was dead and the refugees from Nazi Germany had not yet appeared. It is fitting that his last short work should be on the appreciation of Byzantine art. He overstresses, perhaps, the role of Syria in the formation of the Byzantine styles, and errors occur more in the captions than in the text. The silver case of the Limburg reliquary is certainly not German c 950, for example, nor is the imperial silk from Mozac of that date but some hundred years earlier. The general picture, however, is clear enough, mapped out by a good deal of new material and presented in a handy form suitable for a neophyte in the study of Byzantine art. Talbot Rice tackles his theme for the most part chronologically, but there are chapters on the Byzantine heritage in Russia, the diffusion of Byzantine style on the periphery of the empire, on the icon, and on the Byzantine artist at work.

Students always welcome a good short introduction by an authority. There is no doubting George Zarnecki's status and he even gives his series of essays on Romanesque art a slightly old-fashioned impression. He divides his material into chapters on architecture, sculpture, metalwork, ivory carving, stained glass, wall painting and book illumination, which reveals that he is more at ease with some sections than with others. On architecture and sculpture there is complete mastery, but less so with the so-called minor arts. The text, nevertheless, is cautious, perceptive and nicely balanced. Professor Zarnecki gives full credit to the workshops of the Holy Roman Empire, does not ignore Spain or Scandinavia, and at the same time writes judicially on the French and English contribution to the style which we call Romanesque. Moreover, in his first chapter he skilfully shows the difficulties of the use of such a term both from the points of view of time and place and is careful to point out that an understanding of the political condition of the times is essential. The colour plates are frequent and not too strident, but some of the black-and-white illustrations are on the murky side and in certain cases old rather than new negatives have been preferred.

Holy orders

Libellus de Diversis Ordinibus et Professionibus qui sunt in Aecclesia

Edited and translated by G. Constable and B. Smith.

125pp. Clarendon Press: Oxford University Press. £3.50.

The people who lived in the valleys of the Rhine and the Maas, and in the Netherlands which were their coastal plain, played a distinctive part in the history of the medieval Church. In the eleventh century they contributed a good deal to the movement known as the Gregorian Reform, and in the thirteenth and fourteenth centuries they produced those interesting stirrings of popular devotion which are associated with the name of the Béguines.

In the middle of the twelfth century a canon of Liège, probably but not certainly Reimbald, who died in 1149 as dean of St Lambert, set himself to produce the *Libellus*, a book which might have formed a sort of bridge between the two movements.

He set himself to give an account of the various orders and callings in the Church, dealing first with hermits, monks and canons, and then with "those who are neither canons, nor monks, nor hermits, nor recluses, but are worshippers of God ... that is, people who can be called, as it were, guardians of the law".

The work was never finished, and the second (and from our point of view probably the more interesting) part has been lost. The *Libellus* as it stands is an account of the work of hermits, monks and canons both regular and secular, seen through the eyes of a learned, modest, sensible member of a group of secular canons. He wrote well, in spite of a passion for far-fetched analogies between his subject and the worthies of the Old Testament—a line of thought quite reasonable in his own age but utterly foreign to ours—and he has been well served by his scholarly editor and translator.

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Archpriestly verse

JUAN RUIZ:

Libro de Buen Amor

Edited and translated by Raymond S. Willis

479pp. Princeton University Press. London: Oxford University Press. £10 (paperback, £4.75).

This is certainly the best text, and probably the best translation, so far published of Juan Ruiz's elusive fourteenth-century masterpiece. Three important editions were reviewed in these columns on February 22, 1968: the critical editions by Giorgio Chiarini and Joan Corominas are unsatisfactory in different ways, and the Criado de Val-Naylor palaeographic edition of all the manuscripts is, while indispensable as a research tool, scarcely suitable for the reader who wants a single reliable text.

Raymond S. Willis agrees with the majority of recent editors and commentators in preferring the Gayoso manuscript to that of Salamanca, which until the 1960s was the general favourite. Various reasons have been given for the rehabilitation of Gayoso; Professor Willis's is that its language is closest to the Archpriest's Castilian, whereas the Salamanca and Toledo manuscripts have Leonese features. He is perhaps a little rash here, since it is difficult to decide the native dialect of a poet about whose life we know virtually nothing, but his choice is at least defensible, and may very well be correct. He has departed from the practice of Chiarini and Corominas by producing a conservative text, for he believes that "a close reproduction of a text that actually circulated in the Middle Ages is preferable to a version, however smooth, that has been constituted by a modern editor". In practice, of course, he cannot achieve such a reproduction, since the Gayoso manuscript has gaps which he has to fill from Salamanca, but his policy marks a healthy reaction against the tendency to rewrite a medieval poem in the interests of a metrical or linguistic norm chosen by the editor. Obvious scribal errors are corrected, and some other [illegible] made. Most of these are [illegible] sirable, but Professor Wi[illegible] dation to 1229b seems [illegible] though ingenious.

This does not claim to be [illegible] critical edition, and we [illegible] need one which is critical [illegible] servative, but we have [illegible] which, with occasional [illegible] handles the manuscript [illegible] with intelligent respect. Th[illegible] orthographic irregularities [illegible] manuscripts are ironed out [illegible] ants that reflect phonetic [illegible] ences have usually (not, [illegible] nately, always) been [illegible] Punctuation, word-division, and accents follow [illegible]

Facing the Spanish text [illegible] translation. It would be [illegible] attempt a comparison [illegible] Kent Kane's verse rendering which is light-hearted, [illegible] istic and totally different [illegible] fessor Willis's in its aims, [illegible] parison with the prose tra[illegible] Rigo Mignani and Mario Cesare (1970) is instructi[illegible] Mignani-Di Cesare translat[illegible] signed to be read inde[illegible] whereas Professor Willi[illegible] first intended to be read [illegible] the Spanish.

It is therefore more [illegible] Mignani and, though both [illegible] Professor Willis seems [illegible] slight advantage in accu[illegible] style; inevitably, he nods [illegible] ally, as in a linking [illegible] where the young widow [illegible] called "the maiden". He [illegible] day to produce a poetic [illegible] and one trusts that by the [illegible] excellent verse translation [illegible] other senior American [illegible] which has remained unpubl[illegible] years, will also be available.

An introduction explains [illegible] torial method, discusses [illegible] tion, and offers insights [illegible] many years of reading [illegible] tion. Some of these will [illegible] permanent part of *Libro* [illegible] *Amor* criticism, though [illegible] the suggestion that the [illegible] produced not two but [illegible] sions) may be challenged [illegible] bibliography has useful [illegible] but serious gaps.

Man and monkey

[illegible]STER DEL REY:

[illegible]alemate

[illegible]pp. £1.80.

[illegible]CHARD COWPER:

[illegible]ne

[illegible]pp. £1.90.

[illegible]lancz.

[illegible]ature of SF which helps account [illegible] its poor critical reputation is its [illegible]hors' gadfly negligence as regards [illegible]racterization. It could be argued [illegible] genre novels don't need [illegible]racters and that SF as a whole [illegible]ore concerned with Man than [illegible] and thus apt to overlook the [illegible]cular quirks that go to make up [illegible]dividual. As it is the failing jars [illegible] but the sleepiest reader and is [illegible]ly well ubiquitous, even among [illegible]plorers of inner space. J. G. [illegible]rd is one of the few exceptions [illegible]is rule.

[illegible]e inadequacy is spotlit in [illegible]r del Rey's otherwise excellent [illegible]riginal new novel *Pstalemate*. [illegible]rs in the past have treated [illegible] telepathy, precognition and the [illegible] in a very lightweight fashion. [illegible] have tended to assume that if [illegible]s lucky enough to have the [illegible]one can eavesdrop on criminals, [illegible] their crimes and win popu[illegible] with the local police force. [illegible]l Rey probes deeper. His hero, [illegible] Bronson, has an antipathy to [illegible]ychic peculiarities which hor[illegible]on fear—until he learns that [illegible]s these powers himself, in [illegible]ance. Precognition brings with [illegible] knowledge that he will go [illegible] within a couple of months, [illegible]mon with all other telepaths. [illegible]ruggle to master these un[illegible]d talents makes fascinating [illegible]ng; the only trouble is that we [illegible] met Harry Bronson so many [illegible] before, piloting starships [illegible]d the universe, exploring new [illegible]s and trouncing BEMs. But [illegible] a grouch to be taken up with [illegible]ore and not with Mr del Rey.

[illegible]mour, too, has tended to be [illegible] represented in SF, but Rich[illegible]owper's hilarious *Clone* does [illegible]hing towards setting matters [illegible]t. The scene is an overcrow[illegible]arth of 2073, at a time when [illegible]onkey brothers, having evolv[illegible]nsiderable intelligence in so [illegible] time, are demanding equal [illegible] *Clone* boasts an impressive [illegible] of bizarre characters, each of [illegible] deserves a novel in his or her [illegible]ght. There is the hero Alvin, [illegible]ecile amnesiac; his friend [illegible]t, a religious chimpanzee; [illegible] the heroine, who works as an angel of death for the Samaritans; Captain Piker, the redoubtable ape who leads the underground guerrillas, the Universal Anthropoid Brotherhood; and Pinkerton, a plain-clothes security ape. Pinkerton above all is the one we yearn to know more about. In one episode, while planting bugging devices in a darkened bedroom, he trips and falls on the bed, where a young lady lies sleeping:

> For Hortense he was the embodiment of all the traumas of her youth. Her arms and legs contracted in an hysterical spasm of what was either terror or lust or a mixture of both, and the horrified security agent found himself locked to the naked bosom of a vigorous and comely lesbian. "Please let me go, madam", he begged in a strained whisper, terrifyingly conscious of the micro-transmitters in his pocket all busily relaying this back to KG3. "You'll ruin my career."

WALTER HARRIS:

The Mistress of Downing Street

190pp. Michael Joseph. £2.50.

Nowadays we rarely come across villains of Janus Thudd's calibre. Walter Harris's capitalistic tyrant detests the world but also cherishes ambitions of owning it, and, since he has Europe and America already in his pocket, it appears that he and his robot cohorts will succeed. Happily, Viola Jones, the beautiful eponymous PM, has far too many seductive talents for failure even to be contemplated.

IAN WALLACE:

Deathstar Voyage

192pp. Dobson. £1.80.

Lieutenant Claudine St Cyr of Galactic Police is an altogether livelier proposition, and she would probably hold her own with Chandler's Marlowe in shooting skill, deduction and comeuppance-dealing generally. In *Deathstar Voyage* Claudine bodyguards an unpopular king for the duration of his trip home on a luxury spaceliner. There is a plurality of near-disasters, of course, plus an attempted assassination to keep the enchanting lieutenant busy.

JAMES WHITE:

Dark Inferno

158pp. Michael Joseph. £1.75.

Dark Inferno has James White returning to a favourite theme—a group of people getting on each other's nerves in claustrophobic conditions. It is a highly credible account of a spaceship in trouble and the reaction of its occupants to the emergency. For once the humans are as impressively handled as the technical details.

HARRY HARRISON:

A Transatlantic Tunnel, Hurrah!

192pp. Faber. £1.90.

A Transatlantic Tunnel, Hurrah! is a banal little tale peopled with the standard cut-out characters. Harry Harrison (who ought to know better) should stick to those mock-medieval sagas on distant planets that he does so well.

POUL ANDERSON:

The Byworlder

190pp. Gollancz. £1.75.

The Byworlder is an oddity, but in the end not quite worth the journey: a flimsy tale of human-alien intercourse featuring Poul Anderson's familiar Commie-bashing routine.

JAMES BLISH:

And All The Stars a Stage

206pp. Faber. £1.90.

And All The Stars a Stage is a filled-out ten-year-old short story. It was a very hackneyed short story and James Blish should not have bothered. Cosmic disaster strikes, earth's destruction is inevitable and a few survivors flee in newly invented starships in search of a hospitable planet.

FREDERIK POHL and C. M. KORNBLUTH:

The Space Merchants

192pp. Gollancz. £1.75.

Gollancz have recently reprinted Pohl and Kornbluth's epoch-making *The Space Merchants*. The tale is now twenty years old but its picture of an advertising-run world has not dated. Indeed, the present is only just beginning to catch up.

[illegible]ifties children

[illegible]ONY TUTTLE:

[illegible] from the Night Before

[illegible] Michael Joseph. £2.80.

[illegible]Y CREWS:

[illegible]

[illegible] Secker and Warburg. £2

[illegible] New Yorkers of Anthony [illegible]'s sad tale remark, "We're all [illegible] heroes for having lived [illegible]h the Sixties", and wish the [illegible]ent would announce on tele[illegible] "Starting tonight, every[illegible]gets 1970 off". American [illegible] often get worked up about [illegible] We may recall Ezra Pound['s] [illegible] outmoded editor:

> [illegible]ind was made up in the [illegible] Seventies ... [illegible] the horrid threats of Bernard Shaw [illegible] up the stagnant pool of its convictions.

[illegible]ow there are new Seventies. [illegible]reats. Yet one of the saddest [illegible] that can happen to Mr [illegible] characters is to be described [illegible] "fifties people". "Even being a [illegible] is old hat", they say. "Very [illegible] no less than time, has its [illegible] to be enumerated. Mr [illegible] story concerns a saloon in [illegible] Seventies. "No one will go [illegible]dd, let alone Seventy-second." [illegible], as Hazlitt once noted, it was never possible "to settle questions of taste by consulting the map of London", and even Manhattan's rigid grid is more flexible than it seems. The saloon becomes smart. Larkin, the manager, boasts of the clientele — "Edward Albee on table 7, Walter Cronkite on table 13, Jackie Onassis with George Plimpton on table 14."

Larkin's friends, when not drunk, are modern enough to experiment with "poppers"; it is an open society, after all. But really they would like to live in old movies: Larkin sees himself as a character in *Casablanca*, one girl wants to be the Marilyn Monroe of the Seventies, another sits under a blow-up of Judy Garland from *Meet me in St Louis*. Larkin feels like retiring gracefully from the Seventies scene—but: "We'll hit all the old haunts. We'll smile affectionately at the action. We'll be gun-fighters who've given it all up." Later, a friend tells him: "There is no action. It's all hysteria. Bogey is dead."

Out of key with his time, Larkin laments: "We're middlemen, trapped between two generations. We're James Dean with his collar turned up and that's all over with." More grimly, his drunken colleague, Pete, chants: "Fifties children all. We were terribly merry because of the Bomb. But they never dropped the god-damned Bomb. Apparently we had to press on." At this point there is an event. Pete has to throw out a junkie—a man who looks like "a scruffy Fifties Brooks Brothers model"—and this man is killed, with a lot of blood and broken plate-glass. Larkin says: "The poor son-of-a-bitch. I think he's dead."

There is one other painful and bloody event. Larkin's child is born, prematurely, and dies. Larkin calls for hot water, as in an old movie, and cries: "Live, you bastard, live!" He thinks he wants to light a cigarette, turn up his collar and walk out into the rain; but he hasn't the props. Larkin's inability to respond to life's ills without an imaginary motion picture might have made a brittle comedy for some more "sophisticated" novelist; but Mr Tuttle's treatment of the theme is quite simple and decently sad.

A morbid fantasy reported with a bright, fixed smile, *Car* was probably intended as a satire on two alleged vices of the American people: an extravagant fondness for motor-cars, and a taste for ghoulish spectacles. Rather as "geeks" were employed in circuses to bite off the heads of live rats, the principal character in Harry Crews's novel is hired to eat motor-cars before an eager audience. Part of their thrill is to see if the performer suffers an anal haemorrhage. The audience includes a number of deformed and mentally afflicted children whose disabilities are described without any pretence at compassion; the performer's father says, "You oughta gas them goddam crazy children". Squalid, painful and impossible events follow in drab succession, interlarded with parodies of pornographic and romantic fiction. It is not difficult to win some sort of audience for a thoroughly ghoulish performance and, no doubt, Mr Crews will attract the readership he requires.

Going down

KYRIL BONFIGLIOLI:

Don't Point That Thing At Me

176pp. Weidenfeld and Nicolson. £2.

Ian Fleming and Dostoevsky have nothing interesting in common. Dostoevsky and Dashiel Hammett have: the understanding that conscience is integral to the crime story proper as against the mere thriller. This is the factor that makes Kyril Bonfiglioli's first novel of especial interest.

At first it does not seem to be more than an exceptionally good first thriller, working in the tradition of classy knowingness—social, gastronomic, *kunstkennerismus*, wealth and the sort of crime that goes with its nastier owners. The narrator (we are not sure at first whether it would be proper to call him hero), is an overweight art dealer who lives with a loyal loving thug in a west-end flat which is protected beyond conceivably reasonable needs. The Honourable Charlie Mortdecai is educated and witty and totally cynical. He expects and takes torture, and here is where we begin to wonder what kind of a book this will be; surely this casual brutality is more than we might expect between alumni of the same second-rate public school?

Still, the fun is enormous: the usefully enumerated contents of the safe of a man who wants to move money quickly over frontiers; the work of the "liner"; the actual details of the most interesting of the crimes, sufficiently clued if we had the wit to see it; the magnificent old Silver Ghost carted to America under protection of the Silver Greyhound that Mortdecai obtained in return for a promise of ultimate crime; the rich mock-cowgirl—and then the story turns really nasty, as de la Mare's poem about the butler Tombs turns nasty when the guests who expected to be led into dinner find themselves in dripping vaults. For his ending, Mr Bonfiglioli brings off a climax of horror which, with its flash of glory, can properly be called a catharsis. The last words are:

> I shall fall like a bright exhalation in the evening down to hell where there is no art and no alcohol, for this is, after all, quite a moral tale. You see that, don't you?

Yes, we see it. We see that in the Honourable Charlie Mortdecai Mr Bonfiglioli has made a villain of stature, which is far harder than to make a hero. It is a pity that he could not have somehow evaded the belief-destroying divide whereby a story is said to have been written in circumstances where it is unbelievable that it could have been, but this is the only criticism of a first crime novel at least of Hammett-Chandler weight, and in some ways surpassing them; for instance, in the use of Browning as a source and model for epigraphs.

M. J. BOSSE:

The Incident at Naha

221pp. Macmillan. £1.75.

An excellent, original thriller. Narrator: a girl from Omaha who's living with a Black in the Village, and, like, in the scene; foreground crime the murder of Whitey upstairs, first background crime, another My Lai. The gimmick is expertise in pipes, the real villain Commodore Perry, and though it would have been more cunning if the Naha incident had meshed more directly with the My Lai one, this is still a clever, funny, compassionate book with a keen sense of humour.

DAVID CRAIG:

Bolthole

190pp. Macmillan. £1.75.

David Craig works successfully in that difficult thriller area where psychologically probable motives are dominant. This time, his small, manageable provincial scene effectively displays the elderly schoolmaster, afraid of being afraid, and his pupil, the crook-hunted crook's young son, determined, for his mother's sake, not to fail his detested father. The ending is a matter of salvage rather than of happiness.

ROBERT C. O'BRIEN:

A Report from Group 17

210pp. Gollancz. £1.75.

A cool, intelligent thriller in which the research of international enemies comes down to the search for a lost little girl near Washington, DC, stolen because some years earlier all the inhabitants of an Andean village had died of hunger with food before them.

JACQUELINE WILSON:

Hide and Seek

189pp. Macmillan. £1.75.

With a grasp of suburban realism almost as effectively used as by Celia Fremlin, Jacqueline Wilson in her first novel tells a really frightening story of two kidnapped children in the grasp of a near-mad weakling. If she can keep up this standard, she will be quickly accepted among our better women thriller writers.

The publication in Spring, 1973, of the following comprehensive reference work on documents was announced by International University Publications Limited at the Midwinter meeting of the American Library Association Task Force on International Documents in Washington.

Documents of International Organisations: a Bibliographic Handbook

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The refoundation of logic

GOTTLOB FREGE:

Conceptual Notation and related articles.

Translated and edited by Terrell Ward Bynum.

291pp. Clarendon Press: Oxford University Press. £9.50.

P. T. GEACH:

Logic Matters

335pp. Oxford: Blackwell. £4.

Logic was founded by Aristotle and refounded, in 1879, by Gottlob Frege. The *Begriffsschrift*, published in that year, contained all the essential ideas of quantification theory and the first exemplar of a truly rigorous formal system. These discoveries have formed the basis of the vast twentieth-century developments in logic and in foundational studies in mathematics. The new logic has also radically affected the style of modern philosophy in general; and now it makes great inroads into the territory of theoretical linguistics.

Some of the ironies of the story are well brought out by Terrell Ward Bynum in his painstaking compilation. (Besides a new translation of the *Begriffsschrift* and of three short explanatory articles by Frege himself, Mr Bynum supplies a general account of Frege's life and work, an introduction to the text, six contemporary reviews, four modern passages of comment and a conveniently arranged bibliography which must surely approach as nearly to comprehensiveness as human frailty allows.) The contemporary reviewers of the *Begriffsschrift*, who included Schröder and Venn, showed no understanding whatever of its true originality and power. They either treated the work quite perfunctorily or compared Frege's system unfavourably with Boole's, or both. The long and careful paper which Frege wrote in answer to his critics was rejected by all three of the learned journals to which he submitted it, and had to wait nearly a hundred years to appear in print.

The shorter explanatory papers which he did succeed in publishing in 1882 suggest that even Frege himself did not then appreciate how great an advance he had made in logic. Although he rightly claims the merit of rigour, and that of establishing an organic relation between the propositional and predicate calculuses (to give them their modern names), he does not remark that the latter can handle logical relations quite beyond the scope of Boolean algebra. On the other hand, he attaches great importance to that two-dimensionality of array which is so striking a feature of his notation and which his contemporary critics found rebarbative and unnecessary—the one point on which the modern logician agrees with the contemporary critic. He was looking beyond mere logic, of course, to arithmetic, to the fulfilment of his aim of defining the basic concepts, and proving the basic laws, of mathematics in purely logical terms.

Towards the end of his life Frege abandoned faith in the feasibility of this project, for the sake of which he had, almost incidentally, revolutionized logic. It is the final irony that Russell, whose work (with Whitehead) was mainly responsible for the ultimate, long-delayed triumph of Frege's logical ideas, also delivered what is generally regarded as a crippling blow to the logicist hope which inspired them.

In the small compass of the hundred pages of the *Begriffsschrift* Frege introduces and explains his notation and proceeds to a series of derivations and definitions, culminating in the definition of the ancestral of a relation. Even now that the discipline has travelled so far and absorbed so much, it is impossible not to be impressed by the austere power and beauty of the foundation work. It is impossible not to be struck, too, by the reflection that a great original mind, absorbed in a great original task, can fall into what later seem quite elementary mistakes and confusions. Frege claims, for example, to be using only one principle of inference in his derivations, when in fact he uses more than one. He reproduces, at the end of his explanatory chapter, an analogue of the traditional square of logical opposition, apparently without noticing that only two of the traditional eight relations hold for his analogues of the traditional forms.

In the remarks which attend the introduction of his famous assertion sign, he confuses two quite different distinctions: on the one hand, the distinction between a proposition ("assertible content") and the assertion of a proposition; on the other, the distinction between a possible situation or state of affairs ("circumstance") specified by a nominal phrase and a proposition to the effect that the specified state of affairs actually obtains. His later writings are free from this confusion; and the fact that he fell into it during the composition of the *Begriffsschrift* may plausibly be attributed to an imperfect working-out, at that stage, of his analogy between mathematical and propositional functions.

Confusion between proposition and assertion is one of the many mistakes which P. T. Geach handles with salutary severity in the notes and articles he has assembled in his new book. *Logic Matters* is a collection of some fifty pieces, ranging from notes barely a page long to essays of ordinary article length, which have appeared over the past twenty-five years. They are grouped, by topic, into ten chapters; and the range is such that almost every issue which has perplexed philosophically-minded logicians or logically-minded philosophers during the period is here touched on or treated at length.

Professor Geach is learned, ingenious and acute. His text is rich with well-chosen and astutely exploited examples. His tone is sharp, sometimes to the point of acrimony. He reacts to logical sloppiness as if it were a species of moral obliquity; as perhaps, sometimes, it is. He refers, with passion, to the Colleges of Unreason in which the errors of "traditional logic" are wilfully perpetuated. He does not say where these establishments are to be found: perhaps in the territories of the Kingdom of Darkness.

Professor Geach is an eclectic in philosophical logic, weaving together what seem to him the best and strongest strands in the work of past and present masters of the art, discarding (and denouncing) corruptions and obscurities, weaknesses and confusions, whether found in the writings of the masters themselves or in those of their lesser contemporaries. Aristotle, the medievals, Frege, Russell and Quine receive in turn their share of praise and of reproof. The outcome, in general, is a sufficiently formidable fabric of argument; but sometimes Professor Geach displays, towards ideas he views with favour, a measure of indulgence he rarely shows to theses of his opponents. Some examples are worth recording of notions which deserve a sharper scrutiny than he gives them.

Professor Geach refers with approval to the "formerly well-established" use of the word "proposition" to mean a form of words of a certain kind. He is very scornful, on the other hand, of the notion of a proposition as, say, what may be *expressed* by a certain form of words. In the absence of a clear criterion of identity for propositions, so understood, he says, we are justified in regarding them as so much mythology. He seems but half-aware that propositions in his favoured sense ("a form of words in which something is propounded") have scarcely less of an identity-problem to face than propositions in the rejected sense. If we are to be sure of the formal validity of our reasonings, we must know when the recurrence of a form of words marks the recurrence of the same proposition and when it does not. While Professor Geach acknowledges that sentence-recurrence does not guarantee propositional identity, he does not say what more is needed. If we were to add the prima facie reasonable requirement of preservation of identity of sense and reference to that of preservation of verbal form, we should be adopting a criterion which he treats with amazed contempt when he imagines it advanced by the other side. Professor Geach leaves one in some perplexity on the subject of propositions.

So he does on that of names. He insists on a fundamental logical distinction, the distinction, in his terminology, between names and predicables. A name may figure as a logical subject of a proposition: its "logical role" is "simply to refer to its bearer". The part of a predicable, when it actually figures as a logical predicate in a proposition in which a name is logical subject, is to be true or false of what the name refers to. So far all is plain sailing or, at least, familiar: we naturally construe "name" as "singular name". But it is Professor Geach's view that *some* general terms may occur in propositions in such a way that, so occurring, they belong to precisely the same logical category as singular names. "What we still have not got", he says, "is a formal theory which recognizes the status of some general terms as names without blurring the distinction between names and predicables." But there is more than this we have not got; for the thesis is und and it remains quite un the logical category of na supposed to be.

On the subject of entail fessor Geach rightly comm far as propositional log cerned, neatly demonstra intuition of a narrower le tion than that of strict im perfectly coherent. Whe to giving a general chara of entailment, however, he with a minor variation Wright's definition, and su to rebut the criticism tha admits some of the parado which it was intended to e

One of the most inter tions of Professor Geach that in which he argue notion of identity is esse tive, that "*x* is identical always short for some e the form "*x* is the same *y*", where the place of " filled with a suitable develops an elegant and argument against a p Quine's, which, he argu paying an unacceptab ontological expansion. In Professor Geach's ow appears to be a curious b the sortal essentialism o individuals to which he is committed; for if it is clea of individuals we are tal then we are surely g sharp distinction between tion of strict identity w tions predicating any ot ence relations into which of that sort can enter.

Philosophy of logic Professor Geach's book of its flowers, Mr Bynum of its roots.

The unreality of belief

RODNEY NEEDHAM:

Belief, Language, and Experience

269pp. Oxford: Blackwell. £3.75.

The anthropological problem which started Rodney Needham on the reflections that led to this book arose from Evans-Pritchard's study of the religion of the Nuer of the Sudan. Evans-Pritchard stated that there was no word in the Nuer language which could stand for "believe"; on the other hand, monographs and dictionaries by missionaries referred explicitly to a Nuer concept of belief and assigned a word to it. This led Dr Needham to reflect on the nature of belief and the criteria by which beliefs are assigned to individuals and societies. The result is essentially a philosophical treatise on the nature of belief, written by a social anthropologist who in the course of his argument can draw on a wealth of anthropological, sociological and linguistic erudition.

The philosophical discussion which makes up the major part of the book is overwhelmingly influenced by Wittgenstein. Philosophers will warmly agree with Dr Needham that the work of Wittgenstein on the criteria for mental states is relevant in the highest degree to the concerns and problems of ethnographers, and anthropologists unacquainted with recent philosophy will have reason to be grateful to this book for drawing their attention to these aspects of it.

Surprisingly little has been written by philosophers on the nature of belief. When H. H. Price published his Gifford Lectures *Belief* in 1969 he was unable to find a comparably full-length treatment of the topic in English since Newman's *Grammar of Assent*. Professor Price's book appeared when Dr Needham's was nearly complete: one major difference between the two books is that Professor Price nowhere mentions Wittgenstein.

For all these reasons, philosophers will turn to Dr Needham's book with great interest. They will, however, be disconcerted by the conclusion which he draws from the Wittgensteinian arguments which he parades. From the Wittgensteinian premise that belief is not an introspectible psychic experience, Dr Needham draws the non-Wittgensteinian, and surely preposterous, conclusion that there is no such mental state as belief at all:

> In contrast with the lively manifestations of the imagination . . . we have not been able to discover any experiential grounds to the supposed phenomena "of" belief. To put the outcome very bluntly: imagination is real, belief is not.

Belief, like promising, is "an artificial contrivance for the convenience and advantage of society, and to the furtherance of these interests men have indeed 'feigned' a new act of the mind".

Dr Needham's use of Wittgenstein shows a misunderstanding of what that philosopher was doing. Wittgenstein would have agreed with him that the word "belief" does not "denote a real and specific experience". He would have agreed that it is not "a discriminable inner state." If that means that it is not an internal impression recognized by introspection as differing specifically from other kindred impressions. But the conclusion to be drawn is not that there is no such mental state as belief, but that the whole notion of a mental state is misunderstood by those who regard mental states as discriminable internal impressions. Wittgenstein argued in the case of a whole host of mental states—understanding, knowing, meaning, wanting, expecting—that they are not experiences like a pain or an itch; and he argued that experiences themselves are not the objects of an internal act of recognition. Dr Needham thinks that if belief *were* a mental state, it would be a mental state of the kind that Wittgenstein thought mythical; and because it is not a mental state of that kind he concludes that it is not a mental state at all.

The conclusion that there is no such mental state as belief is surely absurd. It could only mean that no one ever believes anything: that no statement of the form "A believes that p" is true. Because it is difficult to believe that anyone could write a work of 270 pages without ever using a statement of that form, the present reviewer searched through Dr Needham's book hoping to refute him out of his own mouth; but he has exercised remarkable self-discipline and none could be found. However, consider the following passage, modelled on Locke, on the baleful effects of the concept of belief:

> This word . . . is used clear and distinct idea without signifying any ticular;" it is used in standing now for one again for another *taken for* a real thing . . . it has by its constan to charm men into moved from the truth it has been set in the pl thing that it can by no nify, namely, a subtle state of man of which nothing other than the from which this state it has caused the *false* *that* nature works reg production of things, in the constitution of must inevitably be pro faculty which the word *suppose* that we posse and familiar use has the *conviction* that direct and necessary between the word and *taken* to signify so the nents "forwardly cannot but understand meaning is", which noise and wrangling provement or informati It has fostered figurati torical expressions tha sinuated wrong ide "things as they are", ously about the real co man.

Every one of the terms implies the presence of

There is something falsifying about a belief is no such thing as belief casts about for some which Dr Needham tended to express. Was he using "belief", not in sense in which philosoph as the most general term ing cognitive propositional but in the narrow sense belief"? Some passages support this supposition against it. It may be that ham was talking exclusi gious belief; but if so majority of the passage from Wittgenstein page are beside the point to make. And if the about Faith, shouldn't even St Paul have *tioned*?

Peter Green

THE SHADOW OF THE PARTHENON

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MAURICE TEMPLE SMITH

On the go

PATRICK RIVERS:

The Restless Generation

56pp. Davis-Poynter. £3.

atrick Rivers is one of "Us", a an whose ordinary life has been oset by the threat of "a motor-y's grave mischief", and whose s and attitudes will never again e quite the same. With increasing d building, more and more of us ll follow the same pattern, quiet joyment of where we live, the de surprise of an "approved" an announced by "Them", a feel- of helplessness, joining a group fight the development, increasing owledge of the methods of plan-s, perhaps success in the fight, need to generalize, and the urge share one's knowledge bitterly ned with others afflicted and h the unconscious mass. Few of find the time or spirit to write book on the subject, but with e experience of journalism Mr vers has tried, and his efforts are rthwhile.

he first part of *The Restless eration* is concerned with per-l mobility, the roads this de-ds, and the ill effects on public lity which so often follow. Pro-or Buchanan once set his stu-s the task of devising an ideal ns of personal transport, and to horror they arrived at some-with a remarkable resem-ce to the motor car! The car is rtised in many ways, some of deplorable, but above all as a ator, a means of going where likes when one likes. Anyone has driven into London during l strike or the Christmas rush ows otherwise; it can be a sort of ile torture chamber, in which is trapped at the mercy of other strated and hence often aggres- motorists. In order to survive blames the chaos on "Them". ly it is our own fault. Mr Rivers describes, in language sometimes more passionate than rational, the lessons which we should have learnt, the enormous illogicalities of subsidies and short-term planning, how we are riding a tiger and trying to hang on rather than get off and cool down.

Such a passionate book can almost inevitably be faulted, particularly where numbers are concerned. In one chapter Mr Rivers gives wildly different estimates of lane capacities of roads used by buses and cars, and elsewhere he pours out percentages and pounds sterling until any meaning they may have is almost lost. He dismisses the planning of the New Towns, the envy of many professional planners abroad, in a single paragraph; and later one is not sure whether he really means what he says when he writes: "Once an acceptable annual accident rate was agreed, speed limits could be adjusted over time to maintain it." *Research on Road Safety* (HMSO) does not appear in his list of references.

After cars Mr Rivers tackles the aeroplane, the subject of even more irrational subsidization than the car. Where national rather than personal pride and selfishness is concerned, logic is doomed. We have not quite reached the stage of Olaf Stapledon's Seventh Men, for whom perpetual aerial motion was life itself, but we have learnt how to move man, his diseases and his cultures, to any corner of the world, with potentially disastrous effects. The trouble is that, despite Mr Rivers's descriptions of the miseries and illnesses of holidays in the sun, we enjoy our fortnight in Majorca, and not just because the airlines and their agents tell us we ought to. We can only hope that, when pressure of numbers does eventually reduce the pleasure of visiting London or La Baule, an equilibrium of sorts will be reached; perhaps even before our hydrocarbon fuel supplies run out.

Keep it clean

McLOUGHLIN:

aw Relating to Pollution

p. Manchester University Press.

is an excellent short guide to various Acts and Regulations apply to pollution of the en-ment in England and Wales. McLoughlin carefully defines tion as "the introduction by into any part of the environ- of waste matter, or surplus y which so changes the en-ment as directly or indirectly sely to affect the opportunity n to use or enjoy it". Though efinition covers pollution within e premises, this topic is fically excluded.

his introduction Mr McLoughlin identifies three interrelated of the task of controlling tion: deciding what degree of tion or standard of environ- to accept and maintain, im-ng technical methods of con-ng pollution so that standards e raised, and enforcing the ards which have been set. The of these is enormously diffi- and the second can at best assist the administrator. En-ment is a political matter, and the constitution of the enforc-odies and their accountability e public are of prime impor-. Common Law offers some ction to individuals by recog- legal rights which the courts enforce on their behalf, and e Law provides regulations by-laws to protect the public in al.

e main body of the book covers d, waters, sea fisheries, air tion, nuclear energy, noise, oil tion of the sea and solid waste. t is quite a feat to cover these in less than a hundred pages.

Mr McLoughlin quotes Acts, Regulations and so on, discusses accountability of the enforcers, makes some pertinent remarks on disclosure of information relating to pollution, and adds a number of comments on possible improvements in controls and accountability. Those who are looking for a deeper analysis might criticize him for not looking more closely at the effectiveness of our present regulations. For example, it is all very well to have completely effective legislation controlling minimum chimney heights to ensure dispersal of effluents, but it is still possible to be worried by what happens when the effluents, possibly transformed in the atmosphere, eventually fall to earth at a distance. But these are technical rather than legal matters, and it is probably right to exclude them from the book.

Voluntary schemes of restraint are widely used in this country, and a chapter discusses the advantages and pitfalls of these. A major advantage is that often a great deal can be achieved by cooperation which would be resisted if the compulsion of the law were applied; on the other hand those operating voluntary schemes are often accountable to commercial or other vested interests, and only to the public through the threat of legislation if their restraint is not effective.

The framework of pollution control in this country is by no means perfect, and since the book was completed a number of new measures have been put into force and many committees are considering further improvements. Pollution threats change in both intensity and type, at an increasing rate, and Mr McLoughlin should perhaps revise and perhaps expand his book in a couple of years. Similar reviews of pollution control in Europe would be very helpful to those in Brussels who will have to produce the common regulations to ensure improved environmental quality and fair industrial competition in the European Community.

Polluted for profit

HARRY ROTHMAN:

Murderous Providence

371pp. Hart-Davis. £2.95.

Murderous Providence is annoying, and this may be a sign, to Harry Rothman at any rate, that it was worth writing. Some will be annoyed because it challenges their undefined but no less real beliefs, but others will be annoyed, more seriously, at what they may judge to be his failure to work out the thesis he puts forward. He has a good try at it, but he seems to get snarled up in socialist jargon.

Mr Rothman argues that the private economic rationality of the profit-seeking business enterprise is a "murderous providence", because it cannot guarantee the optimum use of resources from the point of view of society as a whole. Most people would accept most of this statement, but when he gets down to his argument he seems to assume that since it cannot guarantee the optimum it must therefore be totally rejected, even though one could argue that, given certain restraints, it may be able to provide as near an optimum use of resources as any other known system. Elsewhere he says that "all attempts to find a 'technical' solution to the pollution problem are doomed to failure because they merely treat effects rather than causes. The causes result from social contradictions within the very basis of society."

Mr Rothman sets out to prove his thesis by, firstly, reviewing the basis of ecosystems, flow of energy and matter, population dynamics and the "balance" of nature, with a decent minimum of political polemics. He then discusses man's place in the productive process, the labour theory of value, with apt but rather indigestible quotations from Marx and Engels, and a perceptive review of Richard Lee's study of the !Kung bushmen, a hunting/gathering society.

The second part of the book is largely a description of various aspects of pollution. Most of them—Mr Rothman would probably prefer to say all of them—undoubtedly arise from the search for private profit, though many arise simply from the stupidity or carelessness of the consumers of various goods and services. He then discusses pollution in the Soviet Union, and the whole difficulty of his argument, and indeed our present dilemma, is summarized in the final paragraph:

> In capitalist society private property relations prevent the development of social rationality, making comprehensive planning impossible, whereas in the Soviet Union the development of social rationality is retarded by bureaucratic planning. To get rid of such bureaucratic hindrances the Soviet people must have the right to criticize and hold free elections.

If the Soviet people did gain the right to criticize and to hold free elections, this would be no guarantee that they would not follow the hedonistic path of Western men. In the West we have freedom of association in trades unions, yet they seek little more than improvements in their material conditions, often without a care for the material conditions of members of other unions or social groups or for the quality of life of their own members. All over Britain men are going deaf from the noise of industrial processes, and the unions appear to be so frightened that there would be less money for their members if money were spent on noise reduction that their efforts to tackle this problem are derisory.

In the third part Mr Rothman briefly discusses some techniques of pollution control, recycling, and so on, with some attacks on those who hope to make money out of it, and then devotes a chapter to legislative control of pollution. He suggests that people's rights should include "a clean and beautiful environment, the consumption of uncontaminated water and food", breathing clean air and living in clean, uncrowded housing—and who would disagree?

He does attempt some discussion of what "clean" and "uncontaminated" can or should mean, but hastens on to describe specific legislative controls in Britain, the United States, Sweden and elsewhere. His criticisms of our own legislation are largely just (he acknowledges his debt to J. McLoughlin, whose book on the law of pollution is reviewed on this page), but he perhaps underestimates their effectiveness.

The last part of the book is called "The Ultimate Solution—Social Reform or Revolution", and contains the nub of his argument. At the first reading one may be infuriated by such things as his claim that a process was "formulated with clarity by . . ." followed by an almost unintelligible quotation, and statements such as "One knows that shooting game in Britain is a sport of the elite" (try telling that to the car workers at Cowley who go out shooting at weekends). These may be trivial criticisms but they do detract from an otherwise thoughtful book, whose true value only begins to appear on repeated reading.

Vet's case-load

SUSANNE HART:

Listen to the Wild

222pp. Collins. £2.50.

Listen to the Wild sprang from the thought that, for most people, saving whole masses of wild animals is a concept too large to carry appeal. Saving individuals seemed to the author a topic more likely to draw forth the kind of compassion urgently required if major conservation schemes are to inspire support. This is in essence the sum of Joy Adamson's endeavours, and while Susanne Hart can only follow where Elsa led, yet the cumulative effect of such books maintains the present momentum. Certainly, the momentum is now considerable and it is doubtful that civilized man has ever before been so conscious of animals.

The business of actually saving threatened species is, of course, another matter, being dominated by high-level individual or committee decisions, but those are ultimately susceptible to the kind of emotional climate that this book promotes. While this might be construed as a wholesale endorsement of all animal books, one must still be critical of those that, with a jumble of banal anecdotes and a page or two on conservation, scramble inelegantly on to the bandwagon.

Mrs Hart succeeds because she recounts straightforward stories without any obvious manipulation for comic or tragic effect, and because she makes no passionate appeal for conservation. Essentially, this is a rather free rendering of a veterinarian's case-book. Each patient bears a name—Alicat, Boy, Lolita, Wiji, and so on—which heightens the resemblance to those medical accounts where all can be revealed because identities are concealed behind pseudonyms. A wide range of Kenyan animals, with an equally wide range of complaints, are brought to the Harts for treatment and the degree of success is a testimony to their remarkable skill and patience. Perhaps with some modesty, the author is equally impressed with the "one compulsion contained by them all: the ardent, passionate desire to live on, at whatever cost or sacrifice . . .".

Although the name Bambi is not mentioned, Disney's faun is clearly in mind when Lolita the duiker is described and a world of soft, furry affections is conjured up in the tale of Alicat the genet. Sentiment is certainly present, but it is not allowed to override the main theme, the clinical aspects of each case. Nearly a third of the book continues the Elsa saga. Boy, one of seven hand-reared lions rehabilitated into Meru National Park by George Adamson, is discovered in a pitiful state with a broken leg and some minor injuries. To the surgical difficulties were added the complications of the press and the morality of interfering with natural happenings in a game park, compounded by the sheer physical problem of airlifting such an enormous animal in a small plane. Boy's eventual recovery and release in a new area in Kenya owed as much to George Adamson's courage as to the skill of the author and her husband. This book is a worthy successor to her earlier *Life with Daktari*.

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The British Library of Political and Economic Science

FROM A SPECIAL CORRESPONDENT

PERHAPS no major academic institution has been the subject of more misconception than the twin children of Sidney and Beatrice Webb—the London School of Economics and Political Science, and the British Library of Political and Economic Science. The divulgation of fallacious legend is the penalty of fame: the consistent distinction and liveliness of what can now be called its academic tradition are as much responsible for it as the fact (the extraneous fact) of Harold Laski's erratic political behaviour in 1945, or the "New Left" student riots of the 1960s. The legend of the school as a cradle of doctrinaire socialism will perhaps be slow to die; but it forgets Laski's many years of brilliant and generous teaching as Professor of Political Science; it forgets that the riots were a small, too-publicized part of a universal unease now quiescent; it forgets that, linked though school and library have always been, the library was from the first conceived as a national collection, and is used as such by readers from all over the world. I have a friend, the Reader in Economics at Dacca University, the author of a survey of the application of American aid in East Pakistan which the then authorities found it easier to contemplate in his absence, who spent a research year there. I met him one evening during the troubles of 1967. "What riots?" he said, when I asked him what had happened. I explained. "So that's why they were so long bringing my books", was his only comment. He went back to escape death by inches in March, 1971, and is now taking an important part in building the economy of Bangladesh. Many others, of all persuasions—politicians, political scientists and economists, geographers, sociologists and philosophers, the growing number of professional economists in government, banking and business—could testify as well to the value of the library.

It was with no declared purpose to further socialism that the Webbs founded the library. It was in their view to answer a need that had grown up during the last century. According to Marshall, "the discovery that man himself is in a great measure a creature of circumstances, and changes with them" divides the classical economists from their successors. Malthus, Ricardo, Comte, Darwin and Spencer had developed a framework of ideas; the practical work in social sciences of pioneers like Frederick Eden, Mayhew and Charles Booth pointed the way to direct action. In Sidney Webb's words, the new library was to be a "new laboratory of sociological research". The facts should speak for themselves. The first appeal for funds went out in February, 1896. It was answered not just by the Webbs' friends and colleagues in the Fabian Society and the London County Council but by historians like Tout and C. H. Firth; economists, Marshall, Edgeworth and Cannan; the Lord Chief Justice and other lawyers; among politicians, the Duke of Devonshire, Balfour and Joseph Chamberlain were in Salisbury's Cabinet, while Rosebery, Haldane, Samuel and Dilke responded for the Opposition. Altogether £2,500 was raised and vested in trustees (of which the school is now the only one), and temporary premises found in the lower floor of 10 Adelphi Terrace, the home of Miss Charlotte Payne-Townshend, a trustee and the wife to be of Bernard Shaw.

In its early days the library owed much to the imaginative generosity of two distinguished Cornishmen. The first was John Passmore Edwards (1823-1911), the pioneer of professional and popular journalism, who spent the last twenty years of his life in extensive but discriminating philanthropy, of which a total of some seventy institutions bearing his name was only part. One of these was the "Passmore Edwards Hall", built on the site made available by the London County Council as part of the Aldwych clearance scheme, in Clare Market where both library and school still are, in vastly expanded buildings. The other was Leonard Courtney (1832-1918), the friend of Morley and "the greatest British statesman since Cobden, of those who have never held Cabinet office" (*DNB*), who bequeathed among his books one which might be taken as the palladium of the British Library of Political and Economic Science. It is the copy of Ricardo's *Principles of Political Economy and Taxation*, 1817, in its original boards and with one or two leaves still unopened (from reverence, surely, not boredom), presented by the author to James Mill, who passed it on to his son John Stuart Mill, who gave it to John Elliot Cairnes; these details are recorded beneath their inscriptions and signatures by Courtney, who added after the last name "on whose death I selected it from his books in accordance with his death-bed request. Leonard M. Courtney, July, 1875." (See the illustration above.)

In 1875 Courtney entered Parliament, and in 1937 Beatrice Webb (whose sister he married) gave to the library the thirty-eight volumes of the papers of his long political life, with his wife's. The Potter and Passfield Papers extend the family connexion, and other gifts include the Lansbury and E. D. Morel papers, and a large part of the Mill papers, laboriously reassembled by the library; 271 John Stuart Mill letters were given by King's College, Cambridge, to whom they had passed with the papers of Lord Keynes, who had intended them for Clare Market. Other papers include those accumulated by W. J. Braithwaite, the Webbs and Lord Beveridge (other than government papers) in the course of their public work. Most substantial of all are the papers, the detailed maps and the 392 notebooks accumulated by Charles Booth (1840-1916) in the compilation of his monumental *Life and Labour of the People of London*, 1889-1903.

The major part of the library's holdings is not manuscript material, but the printed primary and secondary source material for work in all branches of the social sciences. From the beginning, government papers, Blue Books, Hansard, Command Papers, Statutory Instruments from this country, the Congressional Record and other Federal documents from the United States (the first batch arrived in fifty-seven cases in 1903); and countless similar documents from other countries, have been a special interest. Important runs of periodicals, special collections on transport and trade unionism, the Library of the Royal Economic Society, the Fry and Schuster Collections on International Law and Comparative Legislation, were also added. The historical collections included a substantial number of seventeenth-century Civil War pamphlets, and the gifts by Professor Truslow Adams of material on American social history and of the collections on London economic history and the book trade by A. D. Power, a partner in W. H. Smith and Son.

Since the Second World War, large extensions have been made to the library's remarkable Russian holdings, not as large as some but unique in their selective quality. The papers of Frederic Harrison, Tawney, Malinowski, Violet Markham, Dalton and Beveridge have been added. A "teaching library"—in effect a lending library with multiple copies of specially recommended books and articles—has been established. Finally, a small collection on subjects not taught at the school—literary criticism, art, music and architecture—has been created, as a result of Mrs Bernard Shaw's gift in 1940 of £1,000 to provide the means of teaching "good manners and general culture" to the students.

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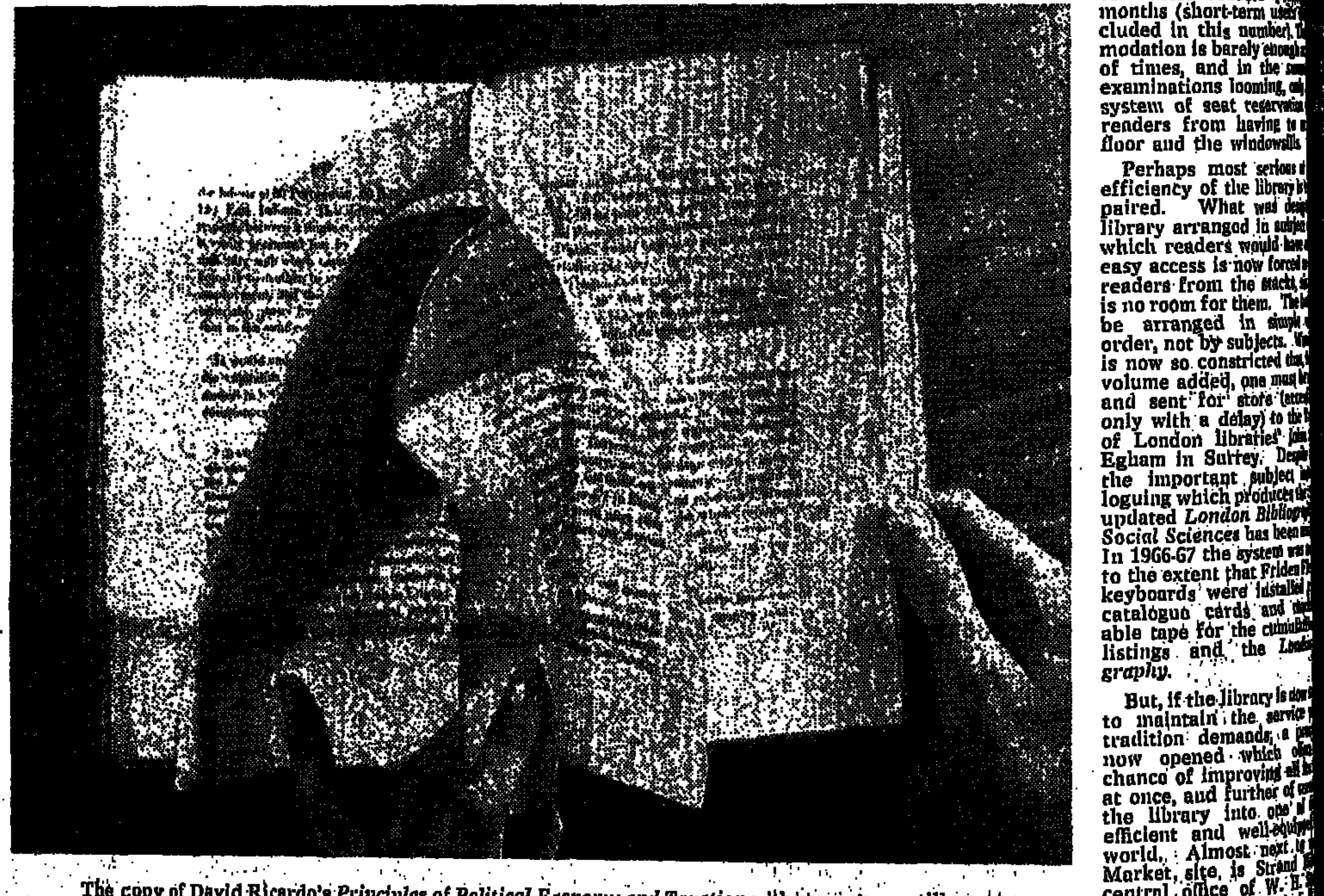
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for the expansion of a book stock which now stands at 1½ million catalogued titles, including 10,000 current periodicals. Furthermore, the library will be ready to play its part in the National Libraries system which will begin to come into operation later this year, as recommended in the 1969 Dainton Report on the National Libraries. It was there described as the "largest special library in London, and probably in the country" and to be "widely regarded as the world's most outstanding library in its field". It has an important part to play in the national lending system (formed by the amalgamation of the present National Central Library with the National Lending Library of Science and Technology at Boston Spa later this year). More than 40 per cent of the British Library of Political and Economic Science's catalogued stock of foreign publications is estimated not to be in the British Museum catalogue, and when and as a Union Catalogue of British Libraries is undertaken, let alone when the librarian's dream (or nightmare) of a unified data retrieval system common to all major libraries is realized, the library will have an important part to play. It is vital that it should have the mechanical resources, in cataloguing terminals, multi-media cassettes, closed-circuit television and visual display screens, to undertake this. All this must be allowed for in the budgeted costs up to 1977.

The resiting and re-equipping of the library is a cause which will commend itself to so many different bodies and individuals that it is hardly possible to imagine that, between them, they will not find the money. All the same, £2½ million and more is a lot of money and all the many beneficiaries, direct and indirect, of both the school and the library, should look at the debt they owe and compute, at the most generous figure, how much they can afford to repay.

* * *

Lord Robbins, Chairman of the Court of Governors of the London School of Economics, is chairman of the organization which has been set up by the court to manage and effect the appeal, which has charitable status. The Appeal Office is situated in the London School of Economics, Houghton Street, London WC2 2AE; telephone 01-405 7686.



The copy of David Ricardo's *Principles of Political Economy and Taxation* with some pages still uncut.

Specialist Booksellers' Announcements

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MANUSCRIPTS
DOCUMENTS
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New Yatt, WITNEY, Oxon.

SANDERS
CATALOGUE 75
Aeschylus to Zane Grey
Sanders of Oxford Ltd.
104 High Street
Tel: Oxf. 42590

Books Received

itecture

UCHE HALL, ROBERT. *A Biblio-*
hy on Vernacular Architec-
. 191pp. Newton Abbot: David
Charles. £3.95.

Sir Gilbert Scott first used
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and domestic architecture.
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This is the first bibliography
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asses books on regional
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d the Channel Islands; on
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ONORA and WALTER. *English*
h Architecture through the
, 128pp. Arthur Barker, £2.

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d Crafts

JOHN P. *Pottery and Porce-*
31pp. The Connoisseur. £3.
EMMANUEL, *A History of*
. 276pp. Longman! £4.25.
W. *Blue-Printed Earthen-*
1800-1850. 110pp. Newton
David and Charles. £3.25.
N and JENNIFER. *Commemo-*
Pottery 1780-1900. A Guide
llectors. 180pp including
tes. Heinemann. £6.50.

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o, *Grey Owl and I*. 190pp.
Davies, £2.75.
the great champion of the
beaver, left some embarrassment behind when the world discovered at his death that he was really Archie Belaney from England. Now his reputation is being rightly re-established. Here his Mohawk wife tells of their life together and provides an intimate picture of the man and his work.

WOLF, JOHN B. (Editor). *Louis XIV*. 265pp.
RAEFF, MARC (Editor). *Catherine the Great*. 331pp.
PARET, PETER (Editor). *Frederick the Great*. 249pp.
Macmillan. £3 each.

These are not formal biographies of three famous rulers but impressions and interpretations written by their contemporaries and by later historians. They introduce a new series called "World Profiles", and their editors, all professors of history in American universities, have chosen their material to reveal the sovereigns both in themselves and in their influence on their times. John B. Wolf includes two chapters of his own as well as an introduction, seeing Louis's reign as part of the process which created the characteristic forms of French society. Marc Raeff's book on Catherine, to which he himself contributes one chapter and an introduction, stresses the Empress's intellectual qualities and her influence on Russian cultural and social life. Peter Paret, on the other hand, limits his own contribution to an introductory essay on Frederick as a man of almost inexplicable contradictions, whose strange personality fed the legends that encompassed him.

Classics

ARISTOPHANES: *Ecclesiazusae*. Edited by R. G. Ussher. 259pp. Clarendon Press: Oxford University Press. £4.

This is the first full edition with English commentary of a play which has always been the least popular of the surviving comedies of Aristophanes. Even today when the fantasy of a parliamentary take-over by disguised female Marxists and pictures of life under a communist régime might seem a more topical theme than at any earlier period, its rating is unlikely to be greatly raised. Certainly R. G. Ussher has done for it all that scholarship and imagination can do, and it takes a welcome place in this valuable series, "The Plays of Aristophanes".

Ovid's Metamorphoses. Books 6-10. Edited by William S. Anderson. 540pp. University of Oklahoma Press. Distributed by Bailey Bros. and Swinfen. £3.50.

This is the second volume produced under the joint sponsorship of the American Philological Association and the University of Oklahoma Press. For his text William Anderson has taken Ehwald's *editio maior* as a basis; there is a helpful introduction on the poetic, psychological, moral and metrical aspects of the poem, and 380 pages of commentary. These five books were chosen because they concentrate on the relations between human beings, and in spite of the rich variety of their stories they have not always received sympathetic treatment. The editor's excellent aim is to show that Ovid is a poet to enjoy; and those whose memories of early struggles with his verse make this scarcely credible might, with Professor Anderson's aid, learn to appreciate a work which "Chaucer, Shakespeare and Milton seem to have known and used more than anything written by Vergil".

Crime

FITZGIBBON, LOUIS. *The Katyn Cover-up*. 185pp. Tom Stacey. £1.50.

In 1971 the publication of Louis Fitzgibbon's *Katyn, A Crime without Parallel* and the republication of Professor J. K. Zawodny's *Death in the Forest*, plus a BBC television programme, served to focus attention of this wartime crime. In this useful little book Mr Fitzgibbon has traced the newspaper comments that followed these events plus the limited amount of new evidence, unfortunately circumstantial, that appeared at the time. The most important is the testimony of an Israeli citizen, Abraham Vidra, who had been told about the massacre by Russian officers who had actually taken part in it. In the House of Commons 224 MPs of all parties called upon the Government to urge the General Assembly of the United Nations to appoint a committee to investigate the massacre. There can be very little doubt that the murderers, in this instance, were the Russians rather than the Germans and it is interesting to note with what vigour and indignation they attacked all those who sought otherwise in 1971 and 1972. Mr Fitzgibbon faithfully records their reaction.

Environment

Conservation in Action. 104pp. Civic Trust. £1.20.

In 1971 the Civic Trust held a national conference called "Conservation in Action", and this booklet is a permanent record of some of the more pertinent things said: what has been done, how it has been done, and what can and ought to be done in the field of townscape conservation and bulding preservation. Too often either the will or the knowledge of the means is missing when a local group or council is faced with an urban renewal problem. The Civic Trust has concentrated on the means, and has produced a number of A4-size pamphlets on such things as Car Parks, Moving Big Trees and Street Improvement Schemes, with references and sources of further information. *Conservation in Action* contains a great deal of information, as well as extracts from papers and an excellent list of conservation publications, with brief comments on each item.

Exploration

ROBERT, WILLEM C. H. *The Explorations, 1696-1697, of Australia by Willem de Vlamingh*. 206pp. Amsterdam: Philo Press. 35fl.

The long-winded subtitle—"Extracts from the two log-books concerning the voyage to and explorations on the coast of western Australia and from other documents relating to this voyage"—accurately describes the scope of this work, which is clearly the definitive account of De Vlamingh's survey of the coast of Western Australia from Rottnest Island to the Exmouth Gulf. From the Dutch East-India Company's point of view, the result of De Vlamingh's conscientious but unadventurous survey was very disappointing. Nothing of any importance or interest was found, and although a few aborigines were seen, none were contacted. The editorial work on the Dutch texts and English translations has been very thoroughly done, but the book's appeal is limited to specialists in the history of maritime discovery.

Local History

BARTON, RITA M. (Editor). *Life in Cornwall in the late Nineteenth Century*. 280pp. Truro: D. Bradford Barton. £3.15.

Two previous volumes have culled extracts from old newspapers to illuminate Cornish life in the earlier years of the last century. This sequel, with its 800-odd passages from the Cornish journal the *West Briton*, portrays the Cornish life and scene in the twenty years after 1854: a period of collapse in the mining industry and resulting migration, while at the same time the railway was opening up the peninsula and bringing its long isolation to an end. The lively and varied extracts reanimate Victorian Cornwall in its work, its pleasures, and its misdeeds.

HARTLEY, MARIE and INGILBY, JOAN. *Life in the Moorlands of North-East Yorkshire*. 140pp plus 265 plates. Dent. £5.75.

Like its companion volume on the Yorkshire Dales, this book is based partly on the memories of people still living. Farm kitchens with witch-post and boiler-range; cooking and butter-making utensils; the seasonal occupations of ploughing, sowing and threshing, and such specialized jobs as turf-cutting and bee-keeping; the country craftsmen, stonemasons, joiners, wheelwrights, blacksmiths, saddlers; the hiring fairs and farm service; folklore, customs, sports—all these and more are recaptured in careful accuracy, often enlivened by telling anecdote and illustrated either by line drawings or photographs. The latter—many from before 1920 and some going back as far as the 1860s—amount in themselves to a portable folk museum, and are documented so conscientiously that not only are the dates and places almost invariably given, but also, often, the names of the people portrayed and even, sometimes, of the horses. Yorkshire is fortunate to have two such devoted enthusiasts to record its old rural life before it passes quite beyond recall.

Natural History

WILKS, J. H. *Trees of the British Isles in History and Legend*. 255pp. Muller. £5.

After his introductory glance at the history of the forests, the author presents a fascinating collection of individual trees, each with its own historical or legendary association. The Boscobel oak, Arnold's Fyfield elm, Shakespeare's crab-tree and many others have their special place in folklore, history or literature. Some are associated with kings, some with crimes, with war, witchcraft, or religious observances. Some still flourish, some stand as dead skeletons, and some have disappeared. Of these last, former sketches are included, but the illustrations of the survivors are wholly satisfying, and often beautiful. It is a delightful compendium of British and Irish tree lore assembled by an authority on arboriculture.

Naval History

MACINTYRE, DONALD. *Sea Power in the Pacific*. A history from the sixteenth century to the present day. 281pp. Arthur Baker. £3.50.

The second half of this book is much better than the first, and it is a pity that the author did not begin his story with the Sino-Japanese War of 1894-95. The Russo-Japanese War and the Second World War in the Pacific are very well described, and we could have done with more of the same at the expense of the earlier chapters. The price seems high for a book with no illustrations and eight simple sketch-maps plus two battle plans.

Philosophy

ACKERMANN, ROBERT J. *Belief and Knowledge*. 149pp. Macmillan. Paperback, 35p.

Given even that the intelligent layman is familiar with some of the rudimentary symbols of logic, it is still doubtful whether this book is for him. There is nothing insuperably difficult to grasp in it, but the contents are far too compressed for comfort. The author, a professor of philosophy at Massachusetts University, frequently abbreviates a stage of a previously stated argument by merely giving its number, when he has cause to refer to it again; a device, admittedly, which allows him to examine with decent thoroughness a number of fundamental issues in the space of 120 pages. By what criteria are we to judge whether a particular belief is rational? Consistency with all the other beliefs held by the individual does not guarantee that the belief in question is not paradigmatically of a lunatic nature. How is evidence for a belief to be evaluated? Here there is an apt and trim summary of Kyburg's lottery paradox. The discussion of these familiar issues is highly professional. The further reading section is packed with useful leads. This is a good little monograph to inflict on the second-year student who still has an appetite for epistemology.

Photography

BLOEMENDAL, F. A. H. (Photographs) and WARD, ANNE G. (Text). *Venice in Cameracolour*.
BLOEMENDAL, F. A. H. (Photographs) and HIDES, MARGARET (Text). *Scotland in Cameracolour*.

16pp plus 48pp of double-page illustrations each. Ian Allan. £4 each.

These are the first two volumes in a series of studies of places photographed in colour. The printing is careful, the prices are comparatively low, but the layout is unimaginative and the photography, if competent, is banal in composition and its colour combinations crude and insensitive. Books like these tend to give colour photography an unmerited bad name among those for whom the visible world exists.

Social History

DUCKHAM, HELEN and BARON. *Great Pit Disasters*. 227pp. Newton Abbot: David and Charles. £3.25.

Covering the period from 1700 to the present day, this volume draws much on contemporary records for accounts of some of the worst mining disasters Great Britain has experienced. There is a list of those causing twenty-five or more deaths, numbering 150, the worst of which was that at the Universal Colliery, Senghenydd, Glamorgan, in 1913, in which 439 men died. The surface accident at Aberfan, Glamorgan, in 1966, in which 116 children were among the 144 who lost their lives when a waste tip collapsed, is also included. There are vivid stories, with pictures, of tragedy and heroism, and an account of the development of safety measures which reduced the death roll from an average of more than 1,000 a year from 1853 to 1932 to 115 in 1968, while the annual number of deaths per thousand employees went steadily down from 3.90 to 0.31.

KING, P. D. *Law and Society in the Visigothic Kingdom*. 318pp. Cambridge University Press. £6.60.

The sources for the history of Visigothic Spain are limited in scale and scope and have nearly all been available for many years. The publication of another substantial English-language work on the kingdom so soon after Edward Thompson's *The Goths in Spain* may suggest that one of them is superfluous. In fact they are complementary and equally indispensable to the historian of early medieval Europe or of Spain. Philip King's declared purpose is "to provide an account of what the most important single block of source material, the great legal compilation issued by King Erwig in 681, has to tell us about the structure and ethos of Visigothic society as the kingdom drew near to an end".

Endowed with a critical commonsense which has all too often been lacking in students of this period and inspired by the teaching of Walter Ullmann, Mr King has succeeded admirably. Non-specialists to whom the *Leges Visigothorum* themselves are likely to remain a closed book would have welcomed a clearer exposition of the form and status of the Erwig text as transmitted in a single manuscript and its relationship with earlier codes; but it seems that we can look forward to a further work on this subject. Impecunious book-buyers will note that while the price of a copy of the Code doubled in the thirty years between the publication of Recceswinth's and Erwig's versions, Mr King's volume is 85 per cent more expensive than his predecessor's after a mere three years.

CLASSIFIED ADVERTISEMENTS

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Further particulars from the County Librarian, Demesne Avenue, Ballymena, to whom applications should be sent by 14th February, 1973.

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Further particulars and application forms can be obtained from the County Librarian, Abbey Mill House, Abbey Square, Reading. Closing date for applications Tuesday, 13th February, 1973.

BBC Television Film Library, Windmill Road, Brentford, requires Film Library Assistants. Duties include research and supply of film material in response to inquiries from programme departments; cataloguing and classification of BBC produced film; continuous evaluation of Film Library holdings, using established criteria to ensure that they are appropriate for foreseeable requirements. Essential: Experience in specialized academic or well developed reference libraries using up-to-date professional methods; a high level of general education; knowledge of current affairs and an awareness of scientific, technological and sociological developments. Professional library qualifications and a knowledge of film handling techniques and terminology desirable. Salary £1,677 per annum (may be higher if qualifications are exceptional) by £100 to £2,187 per annum plus 6 per cent Shift Allowance. Write or telephone now for application form (enclosing addressed foolscap envelope and quoting reference 73.G.5271) to Appointments Department, BBC, London W1A 1AA Tel.: 01-580 4468, Ext. 4619.

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DEPUTY LIBRARIAN

APPLICATIONS are invited from CHARTERED LIBRARIANS for the POST of DEPUTY LIBRARIAN in the Coatbridge Libraries. The salary scale is £2,112 to £2,475 (under review). Applications giving age, educational qualifications, experience and the names of two referees should be lodged with the undersigned by Tuesday, 20th February, 1973.

Miss Alice K. Baird, M.A., F.L.A., Chief Librarian, Coatbridge Public Library, Coatbridge, Lanarkshire ML5 3AT, Scotland.

DUNBARTON COUNTY COUNCIL

COUNTY LIBRARY
APPLICATIONS FROM QUALIFIED LIBRARIANS

are invited for the post of Senior Assistant at Hearsden Branch Library. This post is suitable for newly qualified librarians and applications from partly qualified librarians will be considered.

Salary Scale: Qualified Librarians £1,303 to £1,578. Placing according to qualifications and experience.

Applications giving full details of age, educational qualifications and experience, together with the names of two persons to whom reference may be made, should be sent to the Director of Education, County Council Offices, Dumbarton, as soon as possible.

UNIVERSITY OF DURHAM

LIBRARY

APPLICANTS are invited for the POST of KEEPER of ORIENTAL BOOKS in the Oriental Section of the University Library. This vacancy is created by the retirement in September, 1973, of the present Keeper, Mr. I. J. C. Foster.

Applicants should have a good honours degree, familiarity with one of the major subject areas covered by the Library and considerable relevant experience in the administration of an academic library. Professional qualifications in librarianship and a research degree would be a considerable advantage. Details of the library and of the duties are available from the University Librarian.

Salary according to relevant experience and qualifications on either the Lecturer's scale £1,764 to £4,299, or the Senior Lecturer's scale £4,143 to £5,247.

Applicants should give full particulars of their age, education, knowledge of languages and present and previous posts held and include the names of three persons to whom reference can be made. Applications (one copy only) should be sent to the Librarian, University Library, Palace Green, Durham, to arrive on or before 23rd February, 1973.

HERTFORDSHIRE COUNTY COUNCIL

QUEEN'S SCHOOL
Bushey

Fully qualified LIBRARIAN required as soon as possible for this mixed comprehensive school of over 1,300 pupils. There are plans to develop a Resources Centre and the Librarian will be involved in this. The Librarian is able to call in outside resources through the County and Divisional Schools Library Service. The appointment is for 38 hours per week during school term. Salary will be according to qualifications and experience. Applications to the Headmaster with details and names and addresses of 2 referees.

ISLE OF WIGHT COUNTY COUNCIL

COUNTY LIBRARY SERVICE

As a result of staff retirement and a revision of establishment the following vacancies have now arisen:

DEPUTY COUNTY SCHOOLS AND CHILDREN'S LIBRARIAN

Graded on the N.J.C. scale for qualified library staff (£1,659 to £2,100) this appointment is based at County Headquarters in Newport. The postholder will work direct to the County Schools and Children's Librarian and will participate in all respects of this service. Candidates should be Chartered Librarians and should preferably have had experience of work of an independent nature in either a school or children's library department.

SCHOOL/CHILDREN'S LIBRARIAN

A new appointment in which the postholder will be engaged primarily on duties in the Ryde High School library, but will also be responsible to the County Children's Librarian for specific duties at Ryde Branch Library during school holiday periods.

The appointment is graded on the special Librarians Scale (£1,251 to £2,100). Candidates must be suitably qualified and although previous experience of school or children's libraries would be an advantage, applications will be considered from students now leaving library school.

Further details and application forms for both appointments may be obtained from the County Librarian, County Library Headquarters, Newport, Isle of Wight. Closing date, 15th February, 1973.

UNIVERSITY OF LONDON

INSTITUTE OF PSYCHIATRY

LIBRARY ASSISTANT

Required for general duties in Postgraduate Medical Library. Experience in medical work an advantage. Salary according to age and experience on scale rising to £1,437 per annum including London Weighting. Application forms from The Secretary, Institute of Psychiatry, De Crespigny Park, London SE5 8AF, to whom completed forms should be returned by 16 February, 1973. (Reference LIB)

COUNTY BOROUGH OF LUTON

MUSIC LIBRARIAN
(AP 3/4)
(£1,803 to £2,388)

Applicants should be suitably qualified and experienced persons, preferably with qualifications in music.

The successful applicant will have charge of the Music and Gramophone Record Library, with responsibility for selection of music scores, books and records and for advising on developments in sound recording media.

Assistance with housing. One hundred per cent removal expenses.

Further particulars and application forms, returnable by the 26th February, 1973, may be obtained from the Establishment Officer, Town Hall, Luton LU1 2BQ.

Applications restricted to local government officers serving in England excluding London and Wales.

WORCESTERSHIRE EDUCATION COMMITTEE PERSHORE COLLEGE OF HORTICULTURE

Pershore, Worcestershire

APPOINTMENT OF FULL-TIME OR PART-TIME LIBRARIAN

Applications are invited from suitably qualified man or woman for the posts of either full-time or part-time Librarian as from the 1st April, 1973. Knowledge of the biological sciences an advantage. Full-time starting salary within the scale £1,251 to £2,100 according to qualifications and experience.

Further details from the Principal, Pershore College of Horticulture, Pershore, Worcestershire WR10 3JP, to whom applications should be sent within 21 days of this issue.

LIBRARY ASSISTANT required for Medical School library. Experience preferred. Would suit applicant intending to study for library qualification.—Apply to the Secretary, Guy's Hospital Medical School, London Bridge SE1 9RT, from whom further details may be obtained.

TWO temporary, part-time, Library Assistants required. Hours by arrangement; salary according to qualifications and experience.—Apply by 19th February, 1973, to Executive Secretary, Geological Society, Burlington House, Piccadilly, London W1V 0JU.

LEEDS POLYTECHNIC

DEPARTMENT OF LIBRARIANSHIP

LIBRARIANSHIP
(Schools' and Children's)

LECTURER I OR II

To develop new courses and contribute to the existing programmes in this field. Applicants should be Chartered Librarians and/or graduates or qualified teachers with experience of School Library work.

Salary scales:
Lecturer I—£1,580 to £2,647.
Lecturer II—£2,355 to £3,083.

Details and application forms from the Assistant Academic Officer, Leeds Polytechnic, Calverley Street, Leeds LS1 3HE. Applications should be submitted to arrive not later than 16th February, 1973.

LINDSEY AND HOLLAND COUNTY LIBRARY

APPLICATIONS are invited for the POST of BRANCH LIBRARIAN, Mablethorpe. Salary scale Librarian's Special Scale £1,251-£1,503. Applicants should preferably be Chartered Librarians for whom the starting salary would be £1,659, but applications will be considered for candidates who have passed Part II of the Library Association examinations.

Application forms and further particulars, from County Librarian, Lindsey & Holland County Library, Brayford House, Lucy Tower Street, Lincoln LN1 1XN. Closing date: 19th February, 1973.

MOUNTAIN ASH URBAN DISTRICT COUNCIL

APPOINTMENT OF CHIEF ASSISTANT LIBRARIAN

APPLICATIONS are invited from suitably qualified persons for the above appointment in the Public Library service in the urban area. The appointment is second in seniority in the system and offers an ambitious Librarian the opportunity to acquire all-round experience and to exercise initiative and responsibility. Further details may be obtained from the undersigned. The appointment will be subject to the terms and conditions of the National Scheme of Conditions of Service and the salary will be within the special Librarian's scale, i.e. £1,251 to £2,100 per annum according to qualifications and experience.

The appointment is superannuable and terminable by one month's notice on either side. The successful applicant will be required to pass a medical examination.

Priority of consideration will be given to any suitably qualified Officer who is already in the employ of the Councils, who in 1974 will become part of the new Cynon Valley District Council.

Applications stating age, qualifications and experience, together with the names and addresses of two persons to whom reference may be made, must reach the undersigned not later than noon on the 14th February, 1973.

D. W. Hosgood, Clerk of the Council, Town Hall, Mountain Ash, Glamorgan.

LONDON BOROUGH OF REDBRIDGE

LIBRARIES DEPARTMENT
ASSISTANT LIBRARIAN
£1,635 to £1,908

APPLICANTS must have passed the Part II Examination of the Library Association.

Application forms from the Borough Librarian, Central Library, Oakfield Road, Ilford, Essex IG1 1EA. Closing date: 10th February.

THE POLYTECHNIC OF NORTH LONDON

SCHOOL OF LIBRARIANSHIP

The School has vacancies in the LECTURER II grade for suitably qualified and experienced librarians wishing to teach in one or more of the following areas:

(1) PUBLIC LIBRARIES.
(2) INDEXING (Cataloguing and classification).
(3) SUBJECT BIBLIOGRAPHY (particularly of History, Geography, Politics, Economics and Law).

The School has a large research department and it is hoped that one of the lecturers appointed will be able to help in the initiation and supervision of research projects, particularly those involving survey methods.

Some of these posts may by mutual arrangement be temporary for 1 or 2 years. They may be taken up in either April or September, 1973.

Salary: Lecturer (Grade II) £2,355 to £3,083 (plus London Allowance of £118).

Further information and application forms from the Secretary, The Polytechnic of North London, Prince of Wales Road, NW5 3LB.

Informal enquiries may be made to Edward Dudley, Head of School, 207-225, Essex Road, London, N1 3PN (01-226 0131).

Closing date: 19th February, 1973.

CITY OF SALFORD

PUBLIC LIBRARIES DEPARTMENT
CHILDREN'S LIBRARIAN

APPLICATIONS are INVITED from suitably experienced CHARTERED LIBRARIANS for the above post, at a salary within the A.P. 3 Scale (£1,803 to £2,100 per annum).

Further details and application forms are obtainable from the City Librarian, Central Library, Peel Park, Salford, M5 4WU, to whom applications should be returned by February 10th, 1973. Preference will be given to existing local government officers.

UNIVERSITY OF EAST ANGLIA

THE LIBRARY

APPLICATIONS are invited for a POST of LIBRARY ASSISTANT in the Cataloguing Department. Starting salary according to experience on a point within the range £1,416-£1,851. Candidates should be chartered librarians or have recently completed Part 2 of the Library Association examination. An interest in cataloguing, knowledge of at least one foreign language and academic library experience would be desirable.

Applications, giving full particulars of age, qualifications and experience, together with the names and addresses of two referees, should be sent not later than 16th February to the Librarian, University of East Anglia, Norwich, NOR 88C, from whom further particulars may be obtained.

UNIVERSITY OF LONDON

INSTITUTE OF EDUCATION

A Senior LIBRARY ASSISTANT is required for the Periodicals Section of the Library, which includes nearly 1,500 titles. Duties also include work on the Information Desk of our Bibliographical Centre. Salary on the scale £1,443 to £1,905. Application forms with full details of experience and education, together with the names of two referees, to the Secretary, University of London Institute of Education, Malet Street, London WC1E 7HS.

PUBLIC & UNIVERSITY

THE UNIVERSITY OF HULL

CHAIR OF HISTORY

APPLICATIONS are invited for an additional CHAIR in the DEPARTMENT of HISTORY, tenable from 1st October, 1973.

The initial salary will be in the range £5,376-£6,057 per annum. In addition there will be F.S.S.U. benefits.

Further particulars may be obtained from the Registrar to whom applications (six copies) should be sent by 28th February, 1973.

CITY OF EDINBURGH

City Librarian

The Corporation have decided that the present combined post of City Librarian and Curator of Museums should be separated into two posts of Librarian and City Curator, to read, respectively, City Libraries Department and the City Museums Department. The present City Librarian retires on ... 1973, and applications are invited for this post which carries a salary on the scale £5,085-£5,571.

Candidates should be Chartered Librarians with senior-level administrative experience in large ... systems.

Application forms and further information may be obtained from the Town Clerk (Code TLS), City Chambers, High Street, Edinburgh, EH1 1YJ, to whom application forms are to be returned not later than ... 13th February, 1973.

UNIVERSITY OF LEICESTER

CHAIR OF ENGLISH

APPLICATIONS are invited for a new CHAIR of ENGLISH LITERATURE in the DEPARTMENT of ENGLISH, tenable from October, 1973. Other things being equal, preference will be given to applicants whose special interests lie within the period 1500-1700.

Further particulars from the Registrar, to whom applications should be sent by 25th February.

LONDON, S.W.15

FROEBEL INSTITUTE COLLEGE OF EDUCATION
Roehampton Lane

Applications are invited for the post of LECTURER in EDUCATION for September, 1973.

This post offers an opportunity to a man or woman experienced in teacher training and with a strong interest in library resource centres. The post requires sharing in the work of the Education Department in the first instance, with a view to initiating and tutoring a proposed one year course, due to commence in September, 1974, for students who are qualified Librarians leading to the Certificate in Education. Academic qualifications together with school and college experience appropriate to this particular appointment are required.

Salary: Appropriate point on Pelham scale plus London Allowance: £133 p.a.

Applications by letter (no forms) with curriculum vitae and the names and addresses of two referees should be submitted to the Principal by 19th February. Further details of the Librarian/Teacher course may be obtained from the Principal's secretary on request.

UNIVERSITY OF BOTSWANA LESOTHO AND SWAZILAND

APPLICATIONS are invited for the following POSTS, tenable from August, 1973:—

LECTURER/ASSISTANT LECTURER in ENGLISH (Lesotho or Swaziland). Applicants should be qualified to teach English Literature and Language. A special interest in Drama and/or Language teaching a recommendation.

ASSISTANT LIBRARIAN (Lesotho). Applicants should be graduates with a postgraduate Diploma in Librarianship, or equivalent, and have had extensive relevant experience.

Salary scales: Lecturer/Assistant Librarian R2,700 to R4,560 per annum. Assistant Lecturer, R2,292 to R2,802 per annum (£1 sterling equals R1.82). The British Government may supplement salaries in range £330 to £850 per annum (sterling) for married appointees or £50 to £130 per annum (sterling) for single appointee (normally free of all tax) and provide children's holiday visit passages. Appointments will be on contract for limited periods, normally for three years in the first instance. Car and education allowances; medical scheme; accommodation at reasonable rents. Family passages; biennial overseas leave.

Detailed applications (two copies), including a curriculum vitae and naming three referees, should be forwarded by air mail not later than 2 March, 1973, to the Registrar, University of Botswana, Lesotho and Swaziland, Roma, Lesotho, Africa.

Applicants resident in United Kingdom should also send one copy to Inter-University Council, 90/91 Tottenham Court Road, London W1P 0DT. Further particulars obtainable from either address.

PORTSMOUTH POLYTECHNIC

APPLICATIONS are invited for the POST of HEAD of the SCHOOL of MODERN LANGUAGES.

The vacancy arises from the appointment of the previous incumbent to a University Chair.

Applicants should have substantial teaching, research and administrative experience.

Salary Scale (Head of Department, Grade VI), £4,461 by £118(4) to £4,933 per annum.

Further particulars and application forms are obtainable from the Staff Officer, Portsmouth Polytechnic, Ravelin House, Alexandra Road, Portsmouth PO1 2QQ, to whom application forms should be returned by 16th February, 1973. Please quote Reference P21.

THE UNIVERSITY OF PAPUA AND NEW GUINEA

APPLICATIONS are invited for the position of ACQUISITIONS LIBRARIAN in the university library. Applicants should possess a university degree and a professional qualification in librarianship. Appointee will be responsible for the organization and management of the Acquisitions Department of the Library, and should have the ability to instruct and examine in such subjects as may be required, and to conduct and promote research. Conditions include provision of housing, study leave, annual leave fares, F.S.S.U. Salary scale: A$7,406 to A$9,887 per annum, plus A$360 per annum dependants allowance (£1 sterling equals A$1.84). Applications (two copies) should include particulars of age, nationality, marital status, academic record, qualifications and experience, the names and addresses of three referees, a recent small photograph, and an indication of estimated starting date, preferably early 1973. Further details of the conditions of appointment are available from the Secretary, University of Papua and New Guinea, P.O. Box 1144, Boroko, Papua, New Guinea. Closing date: 28 February, 1973.

COMMONWEALTH ...

LIBRARY ASS...

required for the ... source Centre ... including loan of ... materials and ... and some reference ... tion work.

Five day week, ... Saturday work. ... experience desirable ... essential. Salary ... over £22.79 per ...

Apply in writing ... of experience and ... the Establishment ... monwealth Institute, ... High Street W8 6NQ.

ROYAL COMMISSION ON THE ANCIENT AND HISTORICAL MONUMENTS OF SCOTLAND

RESEARCH A...

to undertake the ... fication of architectural ... photographs in the ... National Monuments ... Edinburgh, and to ... inquiries made by ...

Candidates should ... degree (preferably in ... architecture) or ... tion. Knowledge of ... history of appropriate ... ence will be an ...

Starting salary ... mum of the scale ... motion prospects. ... sion scheme.

For full details ... (to be returned by ...) write to the Secretary ... mission on the Ancient ... Monuments of Scotland ... Street, Edinburgh ... 031-225 5994, ...

UNIVERSITY OF ...

APPLICATIONS ... SENIOR LECTURESHIP ... TURESHIP ... should possess ... one of the following ... or English with ... and some experience ... work with ... foot purposes ... air theatre and ... practical work ... suitable qualification ... to that literature ... perience in ... material; an M.A. ... Twentieth-Century ... hand knowledge of ... pean language ... ing duties will ... and fourth-year ... special interest ... teaching of English ... year students ...

Salary scales: ... annum; ... annum; ... (£1 sterling equals ...) Government may ... range £200 to ... for married ... per annum ... (normally free of ...) children's education ... day visit passages ... ons allowances ... cal aid scheme ...

Detailed applications ... cluding a curriculum ... three referees, should ... airmail ... Applicants ... should also ...

VACANT APPOINTMENTS

ST. BRIDE ... LIBRARY

TYPIST/ASSISTANT ... Duties include ... opportunities for ... growing collection ... and machinery ... of printing ... St. Bride Library ... (01-353 4660) ...

HON SOCIETY OF THE MIDDLE TEMPLE

LIBRARY ASSISTANT
Clerical Scale ...

APPLICATIONS ... POST of LIBRARY ... eminent Law Library ... clude general library ... and typing ... typing ability ... experience desirable ... Conditions of service ... will be according to ... Five-day, 35-hour week ... Non-contributory ... luncheons.

Applications with ... referees to the ... the Records ... Temple. The Library ... EC4Y 9DT, by ...

MORAY HOUSE COLLEGE OF EDUCATION

DEPUTY LIBRARIAN

Applications are invited for this post from candidates who preferably should be professionally qualified graduates. Fellows of the Library Association with appropriate academic library experience will also be considered.

The successful applicant will be expected to assist the Principal Librarian in the planning and running of an extensive multi-media Library and Resources Centre due for completion this year. A special interest in the use of audio-visual media in libraries is therefore desirable. The present library serves a student population of over 3000.

The salary scale will be one of the following according to qualifications held. Initial placing on the appropriate scale is normally dependent upon present salary.

£1,821 x £120 or £123-£3,862 (Honours graduates)
£1,650 x £108 or £111-£3,513 (Ordinary graduates or equivalent).

Further information and application form, returnable by Friday, ... February, 1973, may be obtained from the College Secretary, Moray House College of Education, Holyrood Road, Edinburgh, ... 8AQ.

LONDON BOROUGH OF CROYDON

Applications are invited for the post of:

ASSISTANT BRANCH LIBRARIAN

Barrod Scale—£1,366 ... a year including London Weighting.

Starting salary according to experience and qualifications, minimum of £1,784 for a Chartered Librarian.

Further particulars from the Borough Librarian, Central Library, Katharine Street, Croydon CR9 1ET. Closing date 16th February.

COMMONWEALTH INSTITUTE

A vacancy exists for a

CLERICAL OFFICER

in the New Resources Production Unit. Duties will include the maintenance of a recording and indexing system for valuable visual aids, correspondence and some typing.

Interest in things visual would be an advantage. Five day week, 41 hours. Salary at age 21 and over £1,376 per annum on scale rising to £1,664 per annum. Apply in writing, giving details of experience and education, to the Establishment Officer, Commonwealth Institute, Kensington High Street, W8 6NQ.

BOOKS AND PRINTS

A well-known Antiquarian Bookseller in Southern England has placed a small advertisement in the TLS every week for over two years.

He tells us that he receives an average of six replies a week and is very pleased with this regular response.

He proposes to continue to use the TLS on a regular basis.

Why not follow his example and book a series too? Rates are 35p a line or £8.50 for a single column inch pro rata.

For further particulars, please apply to: Charlotte Coulson, TLS, Printing House Square, London, EC4P 4DE. 01-236 2000, ext. 280.

LONDON BUSINESS SCHOOL

... to undertake a challenging ... the setting up and maintenance of a centralised name and address ... companies and organisations with ... management education. Experience of ... Registry or Library and typing expected. An inquiring ... readiness to work with limited ... is desirable. It is possible ... tation could be arranged on a ... basis. Anticipated age about ... The school is situated in Regent's Park ... excellent working conditions.

Applications to the Secretary, The London Business School, Sussex Place, Regent's Park, NW1 4SA.

HON SOCIETY OF THE MIDDLE TEMPLE

CATALOGUER
A.P.3. £1,803-£2,100

APPLICATIONS are invited for this temporary POST which has arisen owing to the sickness of the present post holder. Candidates should be Chartered Librarians and have had cataloguing experience. Knowledge of legal materials would be an asset.

Conditions of service. Five-day, 35-hour week, generous holiday allowance. Non-contributory pension scheme, free luncheons.

Further details from, and applications with the names of two referees to: Librarian and Keeper of the Records, Hon. Society of the Middle Temple, The Library, Middle Temple Lane EC4Y 9BT, by February 14, 1973.

SECRETARY required for Library of Learned Society. Must be willing to assist in general library duties. Neatness and accuracy more important than high speeds. Position would suit intelligent girl, who probably has some O levels and would like an interesting and varied job but who does not want to do shorthand all day. Hours 9-5, five-day week. Salary according to age and experience. Contact: A. W. L. Navier, 01-499 3515 Extn. 5.

VICTORIA HISTORY OF THE COUNTIES OF ENGLAND

ASSISTANT EDITORS

required for Gloucestershire and for the East Riding of Yorkshire. Essential qualifications: Honours degree in History or a cognate subject, and knowledge of Latin. Other qualifications: research experience, interest in buildings, ability to read English Court hand. Salary: £1,764-£2,874.

Further particulars from The Secretary, Institute of Historical Research, University of London, Senate House, London, WC1E 7HU. Closing date 28th February.

CLASSIFIED ADVERTISEMENTS

ROM

Director
Royal Ontario Museum

The Royal Ontario Museum is searching for a chief executive officer. Located in Toronto, the Museum is supported by the Province of Ontario and is governed by an autonomous Board of Trustees to whom the Director is immediately responsible.

The ROM has a full time staff of 350 and an annual operating budget in excess of $5 million. It is a combined Arts and Natural Science museum and has close working relationships with the University of Toronto. The facilities also include the new McLaughlin Planetarium.

As the head of a vigorous and expanding cultural institution, the Director must possess an unusual blend of managerial ability and academic leadership. He must also be able to promote the Museum and extend its influence Provincially, Nationally and Internationally.

The salary offered is fully commensurate with the responsibilities involved and attractive fringe benefits are also provided.

If you are interested in applying or know of someone suited to the position, please contact the address below and we will send you an application form and further particulars.

The Search Committee,
ROYAL ONTARIO MUSEUM,
100 Queen's Park, Toronto, Ontario, Canada
Telephone: (416) 928-4846

THE UNIVERSITY OF CALGARY

FACULTY OF ARTS & SCIENCE
DEPARTMENT OF ENGLISH

The Department of English anticipates vacancies from July 1, 1973, at the Assistant Professorship level. Candidates are expected to have completed a Ph.D. or its equivalent before that time, and preferably to have teaching experience.

The Department especially needs teachers qualified in the areas of children's literature and composition. There may also be vacancies in other areas, including modern British literature, American literature, the history of the language and Shakespeare.

CURRENT SALARY SCALES:

Assistant Professor	$11,220-$14,975
Associate Professor	$15,030-$20,205
Professor	$20,255-

Applications complete with curriculum vitae and list of referees should be submitted before March 1, 1973, to:

Dr. A. G. Petti,
Head, Department of English,
The University of Calgary,
2920-24th Avenue, N.W.,
Calgary, Alberta, Canada, T2N 1N4.

THE UNIVERSITY OF CALGARY

Glamorgan Polytechnic

POLITECHNIG MORGANNWG

Assistant Librarians

£1803-£2100

Applications are invited from qualified librarians for two posts of Assistant Librarian. These are additional posts created by the building of a new library and the persons appointed would be expected to play a full part in establishing and developing the service.

Further particulars and application forms, returnable by the 16th February, 1973, may be obtained from:—

The Secretary,
Glamorgan Polytechnic
Llantwit Road, Treforest,
Pontypridd, Glam.
Telephone: Pontypridd (0443) 5284

South Cheshire Central College of Further Education

Tutor Librarian and Media Resources Officer

£2355 to £3083

Particulars from THE COLLEGE
Dane Bank Avenue
CREWE. CW2 8AB
Tel: 0270 69133

CITY OF LONDON POLYTECHNIC — Library and Learning Resources Service

Chief Librarian and Head of Learning Resources

(Salary £4,344-£4,494-£4,647)

Applications are invited from qualified and experienced librarians for this post which has become vacant as a result of the promotion of Mr. Ronald Sturt to Assistant Provost.

The Polytechnic is entering a phase of intensive educational innovation, and the Library and Learning Resources Service is expected to become a major force in the teaching/learning processes and their development. To this end television and media resource units have been unified with libraries to form a comprehensive learning service.

Further details and an application form may be obtained from The Secretary, City of London Polytechnic, 117-119 Houndsditch, London EC3A 7BU, to whom the completed form should be returned as soon as possible and, at the latest, by 14th February 1973.

THE UNIVERSITY OF GENEVA
(SWITZERLAND)

Invites applications for a

Professor
(ordinaire or extraordinaire)
of English Literature

to be assumed from 1 October, 1973.

The doctorate or its equivalent, publications and experience are prerequisite.

Candidates are invited to make application before 15 February, 1973, to the Secretary of the Faculty of Letters, place de l'Université 3, 1211 Geneva 4, after which financial conditions and a description of the responsibilities of the post will be forwarded them.

Buckinghamshire County Library

REGIONAL REFERENCE LIBRARIAN

Slough Central Library

Salary: A.P. 3/4
£1,803-£2,388 p.a.

N.J.C. Conditions of Service. Successful candidate subject to medical examination.

Removal expenses of up to £115 and lodgings allowance of £5 a week pending removal. Mortgage advances and guarantees also available in certain circumstances.

Applications (no forms), together with the names and addresses of two referees, to the County Librarian, County Offices, Aylesbury, Bucks, to be received by the 16th February, 1973, from whom further details may be obtained.

LITERARY

THE AUTHOR

Quarterly, edited by Richard Findlater, covers all aspects of authorship, rights, writing business, and other professional problems.

Subscription: £1 per year post free from 84, Drayton Gardens, S.W.10

AUTHORS
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The Editors of a group of picture-story magazines for boys and for girls require scripts and stories. They invite writers, with or without experience, to send for details of an interesting offer of script-writing and story-writing work, freelance.

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